

Static, Flutter
and Pop Vol. I No. 2

To:

Class Mail
PRINTED MATTER

STATIC, FLUTTER & POP #2--Copyright 1970 by Meade Frierson III

As issue number one stated, SF&P was intended to be a radio play collectors' forum with a strong bias toward the adult science fiction shows and some horror shows. Apologies to the aficionados of Captain Midnight, Flash Gordon, Buck Rogers, Tom Corbette, Destination Space and their ilk..

Issue number 1 was a limited printing and therefore much of the information contained therein is necessarily repeated in the following pages but it has been revised, corrected and considerably expanded. Furthermore, unlike issue no. 1 my own collection is treated only in my separately printed trading list (in an effort to make the magazine as objective as possible).

By collation time, when this is being written, there remains much more research to be done over the next year or so, at which time there are tentative plans to collaborate with another collector or collectors in the production of a quality printed booklet containing completed data. In the interim there may be supplements to present reader comment, additional information provided by other collectors, and responses from the many inquiries which have to date remained unanswered.

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Acknowledgments: We are especially indebted to the NBC and CBS Radio Departments as will be seen later in this issue and have pledged our cooperation in return. Do not request that the networks furnish (1) copies of shows, (2) scripts, or (3) other information on the SF series treated herein; they can not furnish the first two and will not furnish the third except to complete a partially completed research project.

CREDITS:

To enable me to do the research connected with this publication and to obtain the cooperation of the networks, it was necessary to start with some data about the shows. Many collectors had copies of the shows and both collectors and dealers have done an impressive job in many instances in producing lists with helpful data. It is difficult to tell who contributed what but in general Les Brooks provided the information on the 2000 Plus log (which could not be confirmed by the network, Mutual, now defunct), John W. Campbell (editor of Analog) provided the very helpful information on Exploring Tomorrow, and Morris Dollens provided more help than anyone else in connection with Dimension X and X Minus One. The tape lists of John Cooper, Radio Ltd., Mar-Bren Sound Co. and Don Maris have been consulted and copies of shows obtained from each of them.

The information on authors and where stories were first published was developed by use of the Don Day Index to the Science Fiction Magazines 1926-50 and the M.I.T. Index to the SF Magazines 1951-65. The information regarding where stories were reprinted and are now available is derived solely from my own incomplete master index of my collection (hence the emphasis on paperbacks).

My special thanks for publicity go to Miss Joanne Burger of the NFFF Tape Bureau (which publishes the dittoed newsletter Replay Yandro); a fine fanzine, for a complementary review of issue no. 1, John W. Stanley who produces an FM program on KQED in San Francisco called The Antique Ear, and to an indispensable service to SF fandom, the newsletter called Locus published by Charlie Brown, 2078 Anthony Avenue, Bronx, New York 10457 (10 issues for \$2).

COMMENTS:

My apologies for imposing the first article, Sense of Wonder, on the reader; it was an on-stencil job while watching preparation for the "near-tragic" moon shot and hunting through a box of old clippings relating to space. Once completed I did not have the energy to undo it from the magazine and retype the necessary stencils. It is not required reading.

My special plea is that tape collectors and SF fans who are interested in the subject matter will write, adding whatever scraps or volumes of information they may have to the pot. If addresses are known for any of the radio people mentioned in these pages, I would appreciate same. If SF buffs (especially avid readers of Astounding) can supply the correct titles to the shows described under Exploring Tomorrow, I would appreciate it. If anyone has a copy of Jim Harmon's or Frank Buxton's book on old radio, I would appreciate knowing what information is supplied in each on old SF programs.

The information on the shows which were not strictly SF in nature (see final section of this issue) is admittedly spotty. I would be interested in learning if other programs carried adult SF shows which are not considered herein.

The treatment of horror stories, originally intended to be of equal importance as SF to this project, is represented by means of the final section containing only such information as has been culled from various lists in my possession; special thanx to collectors Jack Freeman, Swift Current, Canada, Clifford Caplinger, Corona, Calif. and Tony Rutherford, Huntington, W. Va.

GOOD LISTENING TO YOU ALL!

The Sense of Wonder: Lost, Strayed or Merely Dormant?
some thoughts at the time of the third manned moon mission

To one who reverts to the past by means of old radio tapes (and old clippings) and muses about the sense of wonder, there may be a message if he is careful enough to look for it.

At the time Dimension X had its following and 2000 Plus its own, the U.S. was spending all of one million dollars per year on missile and space research. Of course, it did not seem that way at the time: WAC Corporal rocket experiments were given press coverage; an article in Life magazine circa 1948-49 described "Rocket Town", a 12,000-person military complex near Death Valley studying rocketry, fuels and so forth. Such things were sufficient to lull the space-minded adults into accepting that we were making progress toward space. After all, we had developed the A-bomb and a little later the H-bomb (and that was just the point: all monies went into atomics--with a Korean interlude--none into space).

There was an "incredibility" gap--youngsters could listen in absolute faith to the SF radio shows, read the comics and see the movies, while the highest altitude a vehicle could attain was about 100 miles.

Item: In the January 17, 1949 issue of Life, in an article called "Rocket to the Moon" the subtitle was "Man May Travel to Earth's Satellite within 25 years". (By the way, hindsight is always a great aid to criticism as one thumbs through the Buck Rogers sketches of the moon rocket--"a 200-foot, two-stage rocket made of polished steel to reduce friction and reflect the sun's rays" (p.70), "Inside Cabin" sketches have no hint of a computer or the miniaturization later accomplished--ha hah.) [But much of the material was pretty accurate regarding the eagle which landed 20½ years later...bulky suits, setting up the experiments, chipping rocks in a very moonlike setting as we now know.]

The incredibility gap--to say 25 years in 1949 and make the kids want to believe but when they look around for something tangible, they find Vikings sputtering out at 200 miles...thus throwing some of those kids into the science fiction treatments of space travel.

In an article in the Science section of Time, Feb. 15, 1954 it was said, "No man has yet landed on the moon, and none is likely to for a long time." A footnote (p.73) provides a discouraging word: "Even if space flight is mastered, the logistics of earth-moon transport are not encouraging. According to the calculations of one optimistic authority, Dr. Wernher von Braun, more than 2,000 lbs of fuel must be burned up to land each pound of cargo on the moon. If half the fuel is hydrazine, at \$2.50 a lb., the fuel cost alone of transporting a ten-ton machine to the moon would be more than \$50 million. The space vehicles themselves would add even more to the cost." (!) It was the negative side, the problems left to solve and the money to be spent, which predominated, viz. "Space, It's Enough to Make the Blood Boil" in Life, August 31, 1953 said: "The U.S. is suffering at present from an agonizing scarcity of qualified engineers and scientists. This shortage of qualified men has slowed down or frustrated nearly every kind of project. If Von Braun's proposal were put into motion with the strength of the government behind it, thousands

of other projects would have to stop. Hardest hit would be the guided-missle program which military planners consider vital to U.S. security. Von Braun's rockets might not struggle into space for many decades. In the meantime the nation's military technology would fall far behind the Russians'. It would be a gigantic gamble, like betting the nation's survival on a single number of a roulette wheel." (p.100).

X Minus One, CBS Workshop, Escape and others presented SF drama on radio in the get-nowhere mid-1950's.

Suddenly, one fall day things happened...elsewhere.

Time for October 21, 1957 tells the story of the shock to U.S. pride dealt out by Sputnik. After it was up, our own Vanguard blew up. It was pointed out in one article of the many bemoaning Vanguard's failure that a Von Braun project had been scrubbed in 1955 in favor of Vanguard's use for the 1957-58 IGY.

Life for November 18, 1957 shows further reaction when Sputnik II circled the globe successfully. Von Braun is depicted as "The Seer of Space" (pp.133-39) and is quoted with respect to the moon: "We should be able to send men to the moon and back within 25 years..." (!!)

Sound familiar?..the moon is always 25 years away--in 1949 and in 1957. So we read SF and listen to X Minus One on the radio.

U.S. News & World Report's cover for January 17, 1958 is "Why Go to the Moon?--Stunt or Gain for Science?". Item: A man at General Dynamics says (p.65) "I believe that we will be able to send a person to the moon--in the sense of a manned space vehicle circumnavigating the moon--I would say around 1964 or 1965. I believe that we can attempt lunar landings in the first two or three years following 1965." This man is not talking about 25 years! [No one briefed him about post-1963 Vietnam.]

The Boston Sunday Herald of February 2, 1958 screams out "U.S. 'MOON' SENDING PRICELESS DATA" [X Minus One, scheduled for a break after Jan. 9, never returns to the air.] Von Braun wisely prodded the space effort by saying that there was still a lag, that "the frightening thing is the rate of progress of their [Russia's] effort. If we should attain a rate 20 per cent greater than theirs, it would still take five years to overtake them."

But the will has been established--Gen. Donald L. Putt tells Time (March 10, 1958): "The U.S. Air Force plans to become the U.S. Space Force and eventually occupy the moon."

There is this telling statement in Time, May 12, 1958: " Voyages to distant planets seemed blissfully easy a few years ago, because they were theoretical. Now that satellites, the first crude spaceships, are actually in orbit, spacemen are being asked to deliver real transportation, and a voyage to the nearby moon looks disturbingly hard. ...One of the romantic notions withered by reality is that of human space explorers who will sail out into the solar system like Columbus into the Western Ocean. The present job...is to gather scientific information, and this can be accomplished better by expendable instruments than weighty, fragile humans."

By December, 1958 the U.S. was "shooting the moon" and then there was the succession of successes--Shepard's suborbital, Russian pictures of the far side, hard landings with suicidal cameras clicking, soft landings....manned landings--the next 11

were so detailed, explained and injected into the American home that it might appear all sense of wonder has been wrung from everyone with a TV set.

But there is still a tingle at the blast-off countdown, the long seconds before confirmation of touchdown and successful lift-off to the mothership. No monsters, alien geniuses, moon-maids or even buried monoliths, but enough of the aura sought to be captured by Kubrick in 2001 surrounds these events that the sense of wonder can still return...it must only be dormant.

Query: has the moon flight coverage taught youngsters to listen to SF radio shows? After all, there is no visual coverage [only ridiculously faulty animation attempts] of the key events Wendell Holmes (in DX's And the Moon Be Still as Bright and Mars is Heaven) is just as believable telling us that the ship is down safely as Neil Armstrong is!

THE FIRST REGULAR SF RADIO SERIES: 2000 PLUS

After a few lines from or related to the story, the announcer would say "to learn more about..." or "to find out what it was...", then "Stay tuned..." or "Listen in a moment to..." (MUSIC) "TWO THOUSAND PLUS" (hollow but not truly echoing) (MUSIC) "Adventures in the world of tomorrow...dramatic stories of science fiction from the years beyond 2000 A.D." (MUSIC) "Today..."

Sherman H. Dryer (who also wrote for Theatre Five in the 1960's) and Robert Winalson were the producers, or their corporation Dryer & Winalson Productions, Inc. At press-time attempts are being made to contact either or both for more information. If received, it will be presented later in this issue (consult table of contents). Meanwhile, all that it really known about this show is as follows: These producers convinced the Mutual Network to carry a purely science fiction series: on a week night (usually 9 P.M.). No horror shows were mixed in (as in the case of Theatre Five); no continuing characters were provided; no particular appeal to "the kiddies" was undertaken--in short, it was the first adult science fiction series on radio. From the sampling available, it would be fair comment to say that the original scripts performed on the show were certainly on a par with the SF scripts which occasionally appeared on other programs such as Mysterious Traveller, Lights Out, Escape and Suspense. They did not have the humor of the X Minus One shows or the gimmicks of the stories which were adapted on either Dimension X or X Minus One; but to be perfectly fair the shows were generally a match for the original scripts of Messrs. Kinoy and Lefferts on those above-named NBC programs. Basically all ideas on the shows were in the public domain--that is, available in the science fiction field in enough variations that their use would be free of any claim of infringement of copyright. The casts, it would appear from the sampling, were basically the same pool of radio actors from which the contemporaneous Dimension X drew its performers.

The Mutual Network, as you no doubt realize, has disbanded. My attempt to locate its records through WOR in New York has failed and the only person with a monetary interest in the old Mutual

shows (that is, he has the rights to sell some to radio stations) lays no claim to the 2000 Plus shows. Further attempts are being made to develop information, but having exhausted the most likely sources and the public records, I must conclude that the following is likely to be the most complete log of the series possible for some time.

<u>Broadcast Date</u>	<u>Title of Show</u>
3/15/50	Hosts Alone to Thunder
3/23/50	Journey into a Germ World
3/29/50	The Men from Mars
4/5/50	The Diamond Helmet
4/12/50	The Man Who Conquered Time
4/19/50	Rocket to the Moon
4/26/50	When the Machines Went Mad
5/3/50	When the Worlds Met
5/10/50	The Silent Noise
5/17/50	Under the Sea
5/24/50	The Man Who Tried to Stop June 8
5/31/50	The First Men
6/7/50	The Man Who Found Himself
6/14/50	
6/21/50	
6/28/50	
7/5/50	
7/12/50	
7/19/50	
7/26/50	
8/2/50	
9/13/50	
9/20/50	
9/27/50	
10/4/50	
10/11/50	
11/5/50	The Giant Walks
11/12/50	Alone

The program continued to some undetermined date in early 1951. Among the shows on the dates left blank above are the following (in alphabetical order):

The Brooklyn Brain
 The Green Thing
 The Insect
 The Robot Killer
 Rocket to Nowhere

A Veteran Comes Home
 Worlds Apart

The simple mathematic procedures of addition and subtraction will inform the reader that there are at the very least six (6) other shows which were in the series and which may well rest in the hands of some collector (whose assistance in providing the information for a supplement or next issue--whichever form updating might take will be most appreciated). [It is to be hoped that this page will never have to be printed but the realities of life and limitations of time dictate that, lacking a miracle by collation time, it will be.]

2000 PLUS (continued)

All available information concerning the 2000 Plus shows is so minimal as to provide embarrassment in setting it forth below; nevertheless, the available shows may be described as follows:

The Giant Walks--This show was written by a Julian Schneider and starred Joseph Julian and Lon Clark. It tells the tale of a scientist who is tricked by his fellow workers into becoming a guinea pig for a new growth serum. The show is fairly predictable but enjoyable nonetheless.

The Insect--While a biologist husband is away seeing about a grant for development of his growth ray, the wife and a delivery boy get trapped in the house and are attacked by the giant insects produced by the experiments. There is a lot of screaming in this one and it comes closer than the others to being a horror tale rather than sci-fi. It is only a bit of a sci-fi gimmick at the end which preserves its status as SF.

The Men from Mars--two teen-agers in a distinctly improbable future (a real challenge to the necessary suspension of disbelief) buy a used rocket ship and head for Mars, but they are stopped by an alien ship. It is "cute" and corny, but some merit must be granted the script by Peter Berry (who may have been an old hand at Henry Aldrich or Our Miss Brooks).

The Robot Killer--a couple win a robot in a contest and the wife is just out of the loony bin and jealous of this neighbor, see? And then (but why continue?). Some screaming in this one too (as the title would imply) but a better gimmick at the end than the one in Insect saves one from disappointment.

The Rocket and the Skull--Good SF drama; a spaceship pilot crashes and has a brain operation; afterwards he thinks he hears Martians. The stars are Arnold Robertson and Bill Griffiths.

A Veteran Comes Home--a predictable homey little drama with a bit of a message; a father back from the space wars is annoyed by his son's interest in the war. Bill Griffiths stars.

When the Worlds Met--a rambling tale but a good one about one of these characters like Buck Rogers (good solid action-oriented clod who is for some unfathomable reason always trusted to carry out scientific duties for which he could not possibly be qualified by his training). Anyway, Johnny (or Joe or Buck) is on the moon when a strange signal is received from Mars; he's back on earth with the big brains when one whips a thought-translator out of his hip pocket just in time to decipher the next signal; Mars is to pay us a visit, it seems; so we get ready..etc. [I haven't been fair, I realize, but this is the way I would describe most Flash Gordon, Buck Rogers, John Carter and Captain Midnight adventures so I have excluded all of them from this magazine.] Very good sound effects and production techniques-- highly recommended for people who thought Batman was campy.....

2000 Plus (concluded)

Worlds Apart--a space ship on the first trip to Neptune is disabled by a comet and in response to its SOS it receives instructions for landing at a strange place called Green Valley.

This concludes the description of available 2000 Plus shows. I remember hearing in 1950 another show not described above; it concerned a police investigation of a shop whose garbage had contained parts of human bodies...unused parts. The sense of nostalgia (rather than the sense of wonder) impells me to make a special plea to receive this show in a trade.

INTERLUDE

What else was available for the science fiction buff in 1950?

A movie was made about then of the John W. Campbell story, "Who Goes There?" which was renamed "The Thing [from another world]". Gunsmoke fans were later told that James Arness' first role was as this monster.

Two new science fiction magazines hit the stands: Galaxy and The Magazine of Fantasy & Science Fiction. They joined Amazing Stories; Astounding Science Fiction, Other Worlds; Planet Stories, Startling Stories, Super Science Stories, Thrilling Wonder Stories, and some reprint annuals and quarterly, to name the most significant.

The paperback publishers started putting out condensed editions of some Groff Conklin anthologies first published in the years after the end of the Second World War. Berkeley put out The Big Book of Science Fiction (ed. Conklin) and Beyond Time and Space (ed. Derleth); Bantam put out a new Judith Merrill anthology called Shot in the Dark; Permabook published The Science Fiction Galaxy (ed. Conklin). These are merely random samples.

Entertaining Comics (EC) published in May and June the first issues of its new titles, Weird Science and Weird Fantasy. Flying Saucers #1 appeared from Avon, featuring the work of Wally Wood who was shortly to come over to EC and provide some of the best visual SF ever produced.

Bradbury's The Martian Chronicles was being discovered daily. Colliers carried his story, The Fox in the Forest in its May issue.

George Pal produced the first color SF movie with believable sets called Destination Moon. See cover Astounding, July, 1950.

The hardbound publishers of those days have passed away--Merlin, Shasta, Gnome, Prime--their ads graced the pages of Astounding and the other pulps. But Doubleday, alive and kicking and with the same old science fiction book club today, was cranking out copies of the masters--Asimov, Clement, Heinlein, etc. Fantasy Press is still with us but its activities are greatly curtailed.

This interlude was intended to be no more than a filler and to suggest that 2000 Plus came at the right time, at a time when there was a lot of SF around in all forms...so it is small wonder that when the N.B.C. network went into the genre they did it first at this time. They did not enter into the field with unknowns' stories...original scripts by the same people who wrote soapers and oaters...they entered the field with big name stuff----

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"Can you predict what will come in 100 years? Or in 10? Or in the next minute? Some people think they can -- nuclear scientists, mathematicians, astronomers, biologists. They'll predict the shape of the future. Why? Because they make the future-- because they see beyond the known dimensions of time and space...into the unknown...DIMENSION X [no echo]...(Organ crescendo)..."

"We go ahead now in time to 1965-- we're on a vast concrete runway set in the desert of the southwest. A giant metal ship stands before us, prow pointed for the stars....And in five minutes the signal will flash and it will tear up through the atmosphere to...The Outer Limit!"

It was with these words, spoken by the host and narrator of the series Norman Rose, that N.B.C. ushered in a new age of the regular presentation of science fiction drama on the airwaves. It was broadcast in prime evening time on April 8, 1950. Although it missed by a few weeks being the first regular science fiction, adult science fiction, series on radio [see "2000 Plus"] it was the first science fiction program to use adaptations of acknowledged science fiction literature instead of original radio scripts by writers outside of the sci-fi guild.

The narrative introduction was dropped after a few shows and a standard introduction was adopted: "Adventures in time and space...transcribed [or "told"] in future tense...DIMENSION X...(X)...x...(x)..." echoing away into the voids of space.

Although Wheaties was sponsor for at least one season of the shows, an affiliation with Astounding Science Fiction, the most notable science fiction pulp of the time, was soon established. Some shows began "The National Broadcasting Company, in cooperation with Street & Smith, publishers of Astounding Science Fiction, bring you..."

After the drama the network announcer would state "You have just heard another adventure in time, space and the unknown world of the future...the world of...DIMENSION X...(X)...x...(x)." Norman Rose would then give a teaser for the next week's show and the network announcer would return to give the closing credits. A complete show would end with hollow booms, about four, slightly fading away.

Although later articles are intended to describe the series more fully, it consisted of three seasons. The first ran from April 8, 1950 to September 29, 1950. These shows were produced by Van Woodward and directed by Edward King. The second, short season of only eight shows ran from October 28, 1950 to January 14, 1951 and featured three reruns and two original scripts. William Welch was the producer and Fred Way directed those shows which Ed King did not. The third series was launched on June 3, 1951 and terminated on September 29, 1951. For whatever reason, the series did not return to the air in October of 1951 or ever again. William Welch produced and Fred Way directed in the shows of this last season.

If you will turn the page, you will find a complete listing of the show dates and titles which comprise the "log" of the series. Certain dates are omitted because of pre-emption by other network programs. These dates and titles have been confirmed to me by the National Broadcasting Company's Radio Division Program Analysis department. It was extremely considerate of them to review, correct and complete the partial listing I submitted.

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DIMENSION X LOG

The following is a complete chronological log of the N.B.C. radio series "Dimension X" as confirmed by NBC Radio.

Broadcast Date Title of Show

4/8/50	*1 The Outer Limit
W 4/15/50	3084 ✓ With Folded Hands no up, sl mut
R 4/22/50	905 ✓ Report on the Barnhouse Effect
4/29/50	*1 No Contact
K 5/6/50	513 Knock
5/13/50	*1 Almost Human
L 5/20/50	202 ✓ The Lost
+ 5/27/50	261b ✓ To the Future
E 6/3/50	207 ✓ The Embassy
6/10/50	*1 The Green Hills of Earth
6/17/50	*1 There Will Come Soft Rains & Zero Hour
Set 0 6/24/50	571 Destination Moon
7/1/50	*1 A Logic Named Joe
m 7/7/50	56a Mars is Heaven! - but dated
7/14/50	*1 The Man in the Moon
B 7/21/50	2614 ✓ Beyond Infinity (Wheeler)
P 7/28/50	2802 ✓ The Potters of Firs
8/4/50	Perigi's Wonderful Dolls
8/11/50	3001 ✓ The Castaways Wheeler
m 8/18/50	2803 ✓ The Martian Chronicles
8/25/50	The Parade
9/1/50	The Roads Must Roll
9/8/50	*1 First Contact
9/15/50	Hello, Tomorrow
9/22/50	2026 ✓ Dr. Grimshaw's Sanitorium
A 9/29/50	906 ✓ And the Moon Be Still as Bright
10/28/50	No Contact (R)
Set 0 11/5/50	1330 ✓ The Professor Was a Thief
JUN 11/12/50	Shanghaied
C 11/19/50	904 ✓ Competition
U 11/26/50	5n Universe
Set 0 12/24/50	The Green Hills of Earth (R)
1/7/51	✓ Mars is Heaven! (R)
1/14/51	*1 The Martian Death March
6/3/51	2A515423 The Last Objective
6/10/51	Nightmare
P 6/17/51	3480 ✓ Pebble in the Sky sl hum
6/24/51	Child's Play
7/12/51	570 Time and Time Again
7/19/51	571 The Dwellers in Silence
7/26/51	Courtesy
8/2/51	Universe (R)
8/9/51	The Veldt
8/16/51	*1 The Vital Factor
8/23/51	2615 ✓ Untitled Story
8/30/51	Marionettes, Inc.
9/8/51	First Contact (R)
Set 0 9/15/51	3481 ✓ Kaleidoscope Fade & drift, harsh
9/22/51	Requiem
9/29/51	Nightfall

(R) denotes a rerun. When a date is missing in a sequence, the show was pre-empted; radiomen say "cancelled one time only."

THE DIMENSION X SHOWS (continued)

It is intended that the following listing of the 45 different shows presented on Dimension X afford the reader the following information: author of original story, where the story was first printed and where reprinted and if available at present, what the show was about, who wrote the script and who acted in it.

DESCRIPTIVE LISTING

✓

1. Almost Human--This story is of an android who is taken over by a criminal for "proper" training; the hood has the tables turned on him by the creature, which is "almost human." Robert Bloch (author of Psycho) originally published the tale in Fantastic Adventures but as was the case with many of the shows, it was available to or caught the eye of the producers by inclusion in a 1949 anthology called My Best Science Fiction Story. The story is available currently in a paperback anthology called Invasion of the Robots, edited by Roger Elwood (Paperback library 52-519). Bloch's introduction in the first anthology written above makes mention of his attempt to depart from the formula robot stories by writing a tale of personality.

The script was by George Lefferts and seems to convey Bloch's intention. The cast featured Santos Ortega and Jack Grimes among others.

✓ 2. And the Moon Be Still as Bright--An expedition to Mars, after all the others have not reported back, finds the Martians dead of the chickenpox, leaving their buildings and beautiful artifacts intact. Most earthmen on the ship are relieved that the menace is ended and set out to enjoy themselves in callous disregard for what is around them, but one man, Spender, is affected differently.

Ray Bradbury's story (see Profiles) was originally published in Thrilling Wonder Stories, June, 1948 but was also anthologized in The Best Science Fiction Stories (edited by Bleiler & Dikty) and was used as an episode in Bradbury's book, The Martian Chronicles (see DX # 23 below).

Ernest Kinoy did a masterful adaptation for radio avoiding the prime difficulty of translating Bradbury's stories to another medium without allowing the sentiment to become sentimentality. The production starred Alexander Scourby and Wendell Holmes and was producer Van Woodward's last for the series. It is great radio drama.

3. Beyond Infinity--This is an original script by Bier Gerson. An American calls on a family in Nazi-dominated Europe and finds a scientist has developed a machine that will shrink objects to the size of atoms and below. His contacts in the underground plan to miniaturize arms for the revolution, but when a traitor calls in the secret police the underground leaders escape into the device and are reduced to subatomic size. There is a fascinating ending. The show stars Les Damon, Lada Staviski, E.A. Krumschmidt and Joe DeSantos.

Descriptive Listing of Dimension X (continued)

✓ 4. The Castaways. This original script by Ernest Kinoy begins with a test of a new bomb on a Pacific isle; the military is having a great deal of trouble evacuating the island, the natives claiming that they cannot leave since their ancestors were "castaways" from the "bird canoe" landed there. Then they commit mass suicide after putting a curse on the general in charge. It is a good yarn with a couple of twists in the plot.

✓ 5. Child's Play--William Tenn wrote the original story which was published in the March, 1947 issue of Astounding. It has since appeared in three anthologies, having appealed to such diverse editors as Groff Conklin, Fletcher Pratt and Judith Merrill. The story is currently available in the Ballantine paperback (U6134) collection of Tenn's stories called The Seven Sexes. This story is an ironic tale of a man who accidentally receives delivery of a toy from the future--a Bild-a-Man set.

✓ 6. Competition--The story begins with a group of Earth colonists being taken, they think, to various remote worlds; suddenly it is announced that they must choose one world in a particular system upon which all will be landed. E. M. Hull (wife of the more re-knowned SF writer, A.E. VanVogt) wrote the story, which was originally published in Astounding in June, 1943. It has been anthologized only once, in 1957, and is not available at present. Ernest Kinoy, who wrote the script, should probably be credited with improving the story, emphasizing the double and triple crosses involved. The show starred Les Tremaine and Elaine Ross.

7. Courtesy--This story by Clifford D. Simak was aired on July 26, 1951 only a week or so after the August, 1951 issue of Astounding containing it went on sale. The story was anthologized twice in 1953 but there is no extant reprint. It involves contact with an alien culture on the planet Landro; the earth explorers are caught on this plague planet without serum and must find the relief they need among the very primitive natives. It is not Mr. Simak's best story and is a little messagey.

✓ 8. Destination Moon-- A real coup for the series was permission to do a condensation of the George Pal movie. Under threat of governmental ban a team of rocketmen at a private rocket base rush to get off to the moon even to the extent of making a last minute substitution of a wise-cracking cynic from Brooklyn named Sweeney who is "just in this for the dough." On the journey they face problems. The cast included Joe DeSantos and Wendell Holmes.

✓ 9. Dr. Grimshaw's Sanitorium-- The narrator describes what follows as an account found in a fountain pen cover, then a detective proceeds to tell the story of how he discovered a phony burial of an inmate of the titled sanitorium and got admitted as a patient to discover what really happened. Fletcher Pratt's imaginative original was saved from obscurity in the May, 1934 issue of Amazing Stories by republication in the My Best book. (see DX 1)

Descriptive Listing of Dimension X (continued)

✓ 10. The Dwellers in Silence--When earthmen return from the Mars colonies after atomic wars have blasted Earth, they find an old scientist living with his surprisingly youthful family. Enough said. Ray Bradbury (see Profiles) again creates a wonderful mood around a good idea and George Lefferts skillfully translates it into script form. The Bradbury tale first appeared in the Spring, 1949 issue of Planet Stories and was incorporated in The Martian Chronicles. This program starred Peter Cappell, Bill Griffiths and Gertrude Warner.

✓ 11. The Embassy--a large man appears at the office of a private eye and asks him to do the leg-work on a strange quest--the man is convinced that there are a group of Martians on Earth and he wants to locate them. The story has a good twist and there are some horror tale elements. It was first published in the March, 1942 issue of Astounding under the by-line Martin Pearson, although credit was given in the broadcast to its author by his real name, Donald A. Wollheim. Two anthologists in the early 1950's picked up the story but it would appear to be out of print at present.

George Lefferts had a basically easy task of fitting the story into a dramatic format, and the cast featured Joseph Julian and an actor named Barry Kroger, whose voice elicits pleasant memories of Sydney Greenstreet's lines to Bogart, Astor and Lorre in the Maltese Falcon.

✓ 12. First Contact--This story by Murray Leinster (see Profiles) is a classic piece of sci-fi problem-posing and solving. Two ships meet in a remote galaxy which is the habitat of neither. A dilemma is posed by the desire of each to follow the other back to its home while keeping one's own home location secret. The story and idea are really fine. Astounding carried the story in the May, 1945 issue and Groff Conklin snapped it up for inclusion in his book The Best of Science Fiction published in 1946. The editor of Astounding, John W. Campbell also picked it for his anthology from his own publication.

✓ 13. The Green Hills of Earth-- This is the account of the blind singer of the spaceways, Riesling, described by a spaceman who knew him when. The story by Robert Heinlein (see Profiles) has to be considered a classic; it was published in the Saturday Evening Post in 1947 and again twice in 1949, once in the My Best book described in DX #1 and once in a paperback edited by Orson Welles called The Invasion from Mars. The lyrics to the space-age ballads composed by Heinlein are part of what has endeared the story to a couple of generations of SF fans.

✓ 14. Hello, Tomorrow--This original script by George Lefferts puts one in the fourth millenium, long after atomic wars have ravaged the surface back in the second. In the subterranean society atomic mutants are outcasts and the genetically pure human strains mate scientifically. This girl meets this boy mutant and...The show starred Nancy Olson, who was then in a movie called Sunset Blvd.

15. Kaleidoscope--Another Ray Bradbury story, this time first published in Thrilling Wonder Stories, October, 1949, then included in Conklin's anthology, Omnibus of Science Fiction (1952), Bradbury's own collection/novel, The Illustrated Man (available today) and two other out-of-print paperback anthologies. The story concerns an accident in space and the helpless men falling to their doom, the incinerating atmosphere of Earth.

16. Knock--Frederic Brown had this story published originally in Thrilling Wonder Stories in December, 1948 but both the team of Bleiler & Dikty and Judith Merrill included it in books published in 1950 (and now out-of-print).

The broadcast began by stating that the shortest horror story ever written was these two lines: "The last man on Earth sat in a room. There was a knock on the door." The story is just that; he opens the door and...What is more, Fred Brown uses the situation twice in this very clever, amusing yarn. Ernest Kinoy is credited with the adaptation.

17. The Last Objective--Paul Carter's underground warship saga must have been relatively easy for him to write for the August, 1946 Astounding because it was a submarine story in disguise. It was included in Conklin's A Treasury of Science Fiction in 1948, but it appears to be a one-shot intrusion by its author into the SF field, unless it is a pseudonym which the sci-fi fan experts have been unable to crack.

18. A Logic Named Joe-- This is a whimsical (but plausible) story of the "logics" (home computers which tend to most of the usual needs for information and service) suddenly overcoming their electronic censors and attending to every need. The tale by Murray Leinster (see Profiles) appeared in Astounding, March, 1946, in an out-of-print hardbound collection in 1950 and was last seen in a 1957 Bantam paperback (which really ought to be reprinted) of light SF called Science Fiction Carnival. The script was prepared by a Clarice Ross.

19. The Lost--a great race is discovered to have spread across the universe hundreds of thousands of years ago but as Earthmen explore the galaxies they find only rubble, until a disabled ship lands near some perfectly preserved ruins and solves the mystery. This is very intriguing work by Murray Leinster as adapted by Ernest Kinoy. The story was called The Lost Race when it appeared in Thrilling Wonder Stories in April, 1949 and again shortly thereafter in the My Best book described in DX #1 above. The cast included Matt Crowley, Roger DeCoven and Joseph Julian.

20. The Man in the Moon-- This original script by George Lefferts begins with a broadcast by the Federal Missing Persons Bureau which is interrupted by a strange SOS; triangulating to locate the offender and stop him, they discover the source of the broadcast is the moon...and at that time nobody could get to the moon. It's a more-than-adequate "whodunit" in SF clothing with plenty of red herrings.

Descriptive Listing of Dimension X (continued)

✓ 21. Marionettes, Inc.--This sinister little tale about henpecked husbands and their android replacements obtainable on the black market is from Startling Stories, March, 1949, but its author, Ray Bradbury, made it better known by weaving it into his book, The Illustrated Man. The broadcast featured Kermit Murdock, Martin Rudy and Ross Martin (who could be the TV actor from the late Wild Wild West.)

✓ 22. Mars is Heaven!--An expedition from Earth lands on Mars and discovers that the houses look like houses on Earth in the 1920's. Great story! It is by Ray Bradbury and, originally published in the Fall, 1948 issue of Planet Stories, it was made a part of The Martian Chronicles. No fewer than five anthologies contain this tale.

The dramatization was a simple job for Ernest Kinoy, it would seem, because the script was built right into the tale. The stars were Peter Cappell and Wendell Holmes with a host of supporting players.

✓ 23. The Martian Chronicles--This adaptation of Ray Bradbury's book of related tales so titled is so skillfully done that it must be considered Ernest Kinoy's masterpiece. He strings together the episodes known in the book as Rocket Summer, Ylla, And the Moon Be Still as Bright, Off-Season, Million Year Picnic and There Will Come Soft Rains. Together they tell the story of the launching of the various expeditions to Mars, the fates of the first ones and the colonization after the fourth, the wonderful houses on Earth that do everything for their occupants, the impending war calling home most Earthmen from Mars, a family which escapes and remains on Mars and a house which sits amid the blasted rubble with no one left to serve.

The show starred Inga Adams, Roger DeCoven and Donald Bucher. It is to be considered a real triumph of adaptation and of radio drama in general.

✓ 24. The Martian Death March--This original story by Ernest Kinoy is a Martian colonist's recollection of an incident in his youth when he accompanied the spider-like Martians in their last trek from the Earth-imposed reservations back to their mountainous (but ore-laden) homes.

✓ 25. Nightfall--The original story by Isaac Asimov was published in the September, 1941 issue of Astounding and was included in the giant Healy & McComas anthology (still in print by Modern Library as G-31) Famous Science Fiction Stories: Adventures in Time and Space, as well as other anthologies. It is the story of a world which is exposed to multiple suns with the consequence that it experiences night but once in 2050 years; the time is approaching and scientists are worried because so little is known about the last night except that all antecedent records seem to have been destroyed. Ernest Kinoy wrote the script and the principals in the cast are Cameron Prud'homme and John McGovern.

Descriptive Listing of Dimension X (continued)

✓ 26. Nightmare--George Lefferts wrote this original play about a computer operator's discovery of an alarmingly increasing rate of accidents. It is quite clever and is based upon Stephen Vincent Benet's poems, "The Revolt of the Machines." It starred mild-mannered (his characters are, at least) John Gibson and Rita Lynne, although it is almost exclusively narrative by Gibson (and sound effects).

✓ 27. No Contact--This original tale by George Lefferts involves a frustrating barrier of some kind which the Earth ships have crashed against...or that's what the Earth thinks! The play starred Louis van Ruten (a dead giveaway to be the villain, as he almost always plays the heavy), Donald Bucher and Cameron Prud'homme.

✓ 28. The Outer Limit--The story is of the experimental high-altitude rocket/plane which disappears for 10 hours when it only had fuel for 10 minutes; the pilot tells an incredible tale of alien contact. Graham Doar wrote the original and Ernest Kinoy adapted it rather well. It's a good yarn with some surprises.

The show was broadcast as the premier of the series and the "big three", Joseph Julian, Wendell Holmes and Joe DeSantos, are the players.

[Note: The title is spelled without the final "s" which has crept into many listings undoubtedly because of the TV series title.]

✓ 29. The Parade--An original drama by George Lefferts, this story involves the Martians hiring an ad agency to stage a parade which will herald their arrival. (Madison Avenue is the butt of more SF jokes in story form than any other subject). The play has some amusing characterizations.

✓ 30. Pebble in the Sky--Ernest Kinoy brilliantly distills the essence from an Isaac Asimov novel (serialized in 1950) about the future when the Earth is a backward radioactive planet peopled by inferiors while its former colonies rule the universe. The highlights are very handily extracted and the pace is good.

The complete novel is still available from most bookdealers in the field because science fiction book club editions are plentiful and sell for about \$1.00-1.50. The show starred Santos Ortega and Susan Douglas.

✓ 31. Perigi's Wonderful Dolls-- This original play by George Lefferts centers about a government official whose daughter finds a dollmaker in Washington capable of producing talking dolls. Strange events then occur. Les Tremaine, Joan Alexander and Joe DeSantos are in the cast. [Note: Because of some confusion, the show is also called "The Doll Shop" which is assigned as a title to the X Minus One repeat (see X-1 #21)]

MARS IS HEAVEN



Descriptive Listing of Dimension X (continued)

32. The Potters of Firs-- Jack Vance's story appeared in Astounding in May, 1950, a couple of months before the air date. It has been reprinted in a Dell paperback in 1967 called Time Probe, edited by Arthur C. Clarke. The story concerns natives of a remote planet who are very mysterious about the beautiful pottery they make...and with good reason: The script was by Ernest Kinoy and the show starred Carl Weber, Wendell Holmes and Raymond Edward Johnson (a fine alien voice).

33. The Professor Was a Thief--A newspaper office gets a call saying that Grant's Tomb disappeared but came back. The phenomenon is repeated and is investigated by that breed of young reporter and salty city-deskman carried over into science fiction from many, many movies of the 1930's and 1940's. L. Ron Hubbard's story appeared in the February, 1940 issue of Astounding and found its way into that "sourcebook" My Best (see DX #1). The show was broadcast from George Lefferts script with Arthur Maitland, John Larkin and meek John Gibson (as the Prof.).

34. Report on the Barnhouse Effect--A professor's assistant makes this report of his association with the man who developed the ability to alter physical objects and events by the power of his mind alone. Kurt Vonnegut's story was published in 1950 outside the science fiction field and as far as can be determined its sole appearance in the SF field was in a paperback anthology called Tomorrow the Stars edited by Robert Heinlein; it was out in 1953 but is again on the stands.

35. Requiem--This story by Robert Heinlein (see Profiles) deals with a millionaire who wants to die on the moon. It was published in the January, 1940 issue of Astounding and was reprinted in the Modern Library Giant G-31 described above.

36. The Roads Must Roll-- Robert Heinlein's story appeared in Astounding for June, 1940. There are at least four reprints including the Modern Library Giant and a couple of paperbacks of the 19-60's: Signet's The Man Who Sold the Moon (and others by Heinlein), and Gold Medal's Tomorrow Times Four. It is a drama related to the future of transportation when cars and highways are replaced by giant rolling roads and the engineers who maintain them become vital. It's a very fast-paced tale. The script is by Ernest Kinoy and the cast featured Wendell Holmes and Ralph Bell.

37. Shanghaied--Ernest Kinoy's original drama is the story of a man who is kidnapped onto a starship on the eve of his wedding... what is ironic is that he is the owner of the entire line. It's a pretty active adventure story.

38. There Will Come Soft Rains and Zero Hour--The first tale is the short narrative (with excellent sound effects) of a house after the atomic war. It is beautifully rendered poetic piece which will not remain forgotten. The second story involves children who are playing a strange game all across the country, a game they call "Invasion". These two dissimilar pieces are the product of Ray

Descriptive Listing of Dimension X (continued)

Bradbury, the first appearing in Collier's, May 6, 1950 and later as a part of The Martian Chronicles, and the second appearing in the Fall, 1947 issue of Planet Stories and later in the My Best book (see DX#1). The fine script was the work of George Lefferts.

✓ 39. Time and Time Again--The story begins in the now-near future during a battle on American soil in which a soldier is seriously wounded--suddenly he is 13 years old back in 1945 with everything he knew as an adult about the future. H. Beam Piper's story was first published in the April, 1947 issue of Astounding and was included in Treasury of Science Fiction (a Groff Conklin anthology printed in 1953, a paperback version of which might still be available from Berkeley.) This is a fine yarn.

✓ 40. To the Future--A couple touring in Mexico are approached by a strange man who is convinced that they have escaped back in time from the totalitarian state of the future. Ray Bradbury's tale was called "The Fox in the Forest" when it appeared in Colliers in May, 1950 and as part of The Illustrated Man. Ernest Kinoy adapted and John Larkin and Jan Minor starred.

✓ 41. Universe--People travelling in a giant spaceship for generations have lost track of what they were doing and believe that the ship is the universe. Robert Heinlein's classic was published in the May, 1941 issue of Astounding and later anthologized. It is a classical bit of radio drama, as great as the original. George Lefferts wrote the script and the cast included Mason Adams and Peter Cappell.

✓ 42. Untitled Story--A detective is hired by a politician who has been sold an elixir of life and wants the seller investigated. The twists and turns of the plot are interesting. Frank M. Robinson's story of the same peculiar name was published in the issue of Astounding (September, 1951) which went on sale just before the show date.

✓ 43. The Veldt--A chilling tale by Ray Bradbury concerning an almost magical room in a futuristic house where the nursery walls can be changed by children to provide any locale or the illusion of it; these kids seem secretly obsessed with a lion-filled veldt. The story was first published in the Saturday Evening Post of September 23, 1950 and reprinted in The Illustrated Man. The script was by Ernest Kinoy.

✓ 44. The Vital Factor--A ruthless tycoon desires space travel to be established at all costs and the human suffering along the way toward this goal goes unnoticed; at last he finds a scientist with a revolutionary anti-gravity device. The story is by Nelson Bond and may have appeared in a mainstream publication but the only source in the sci-fi genre is an Avon paperback called No Time Like the Future (1954).

Descriptive Listing of Dimension X (concluded)

45. With Folded Hands--The story is about the robots made to serve man but which were inefficient and bungling until a new brand appeared on the market, and then....Jack Williamson's tale was published in the July, 1947 issue of Astounding and is still available in Invasion of The Robots, the paperback cited in DX #1. It is also available in a new Ace collection of Vance works called The Pandora Effect (#65125--60¢). John Dossell wrote the script and the show starred Alexander Scourby and Peter Cappell.

This concludes the DX program descriptions; they are not uniformly complete as to adaptor or cast but if this information is ever available it will be provided by means of a supplement.

X MINUS ONE: THE SON OF DIMENSION X

Although Dimension X died on September 29, 1951, it did not die without issue; its sole heir came of age on April 22, 1955. Its inheritance was comprised of thirty-two stories from the old program, the same principal script writers, the same musical director (with improved scores), and many of the same actors.

More discussion of the series will be presented following this complete log of the correct dates and titles of the X Minus One, courtesy of N.B.C. which checked out my partial listing.

<u>Broadcast Date</u>	<u>X MINUS ONE LOG</u>	<u>Title of Show</u>
4/22/55		And the Moon Be Still as Bright
4/24/55 N	1240	No Contact
5/1/55 P	2301 ✓	The Parade
5/8/55		Mars is Heaven!
5/15/55		Universe
5/22/55		Knock
5/29/55 M	2311 ✓	The Man in the Moon
6/5/55 P	2300 ✓	The Doll Shop (Perigi's Wonderful Dolls)
7/7/55 G	2444	The Green Hills of Earth
7/14/55		Dr. Grimshaw's Sanitorium
7/21/55 N	2576 ✓	Nightmare
7/28/55		The Embassy
8/4/55 V	2904	The Veldt
8/11/55 A	2005 ✓	Almost Human
8/18/55 C	3698 ✓	Courtesy <small>home rec, no cl</small>
8/25/55 C	1246	The Cold Equation <small>bad inter, no sp. sl muf</small>
9/1/55 S	1921 ✓	Shanghaied all <small>no optel</small>
9/8/55 M	1243	The Martian Death March
9/15/55 C	1923 ✓	The Castaways
9/22/55		And the Moon Be Still as Bright (R)

(R) denotes a rerun from the same series

(Continued on p.20)

"X MINUS ONE" COMPLETE LOG (CONTINUED)
Broadcast Date Title of Show

10/6/55 F 3219 ✓ First Contact
 10/20/55 C 1970 ✓ Child's Play no optcl
 10/27/55 R 3211 ✓ Requiem no optcl
 11/3/55 H 240 Hello, Tomorrow
 11/10/55 The Dwellers in Silence
 11/16/55 C 105 The Outer Limit
 11/23/55 Z- ✓ Zero Hour - see There Will Come Soft Rains
 11/30/55 V 2307 ✓ Vital Factor slow
 12/7/55 U 2579 ✓ Nightfall 9 red under
 12/14/55 To the Future
 12/21/55 M 2304 ✓ Marionettes, Inc.
 12/28/55 L 239 A Logic Named Joe
 1/4/56 R 3210 ✓ The Roads Must Roll no optcl
 1/11/56 T 3100 ✓ Time and Time Again vul flat beg
 1/18/56 The Doll Shop (R)
 1/25/56 The Parade (R)
 2/1/56 C 2302 ✓ The Cave of Night
 2/8/56 C 1586 ✓ C-Chute slow at end
 2/15/56 S 1585 ✓ Skulking Permit no optcl, hum
 2/22/56 J 3209 ✓ Junkyard no optcl
 2/29/56 Hello, Tomorrow (R)
 3/7/56 G 3612 ✓ A Gun for Dinosaur
 3/14/56 T 1250 Tunnel Under the World
 3/21/56 O 793 \$1,000 a Plate no optcl
 3/28/56 P 1239 A Pail of Air vul fl
 4/3/56 H 7-588 ✓ How-2
 4/10/56 S 2583 ✓ Star Bright
 4/17/56 J 3611 ✓ Jaywalker no optcl
 4/24/56 S 2580 ✓ The Sense of Wonder
 5/1/56 S 2578 ✓ Sea Legs
 5/8/56 S 2895 ✓ The Seventh Order
 5/15/56 S 1249 Hallucination Orbit
 5/22/56 P T O 2306 ✓ The Defenders
 5/29/56 P T O 1587 ✓ Lulungameena
 6/5/56 P T O 1248 Project Mastodon
 6/12/56 T 796 If You Was a Moklin
 6/19/56 P 2157 ✓ Project Trojan no optcl
 6/26/56 W+ 2587 ✓ Whereever You May Be hum
 7/3/56 M 238 Mr. Costello, Hero
 7/10/56 B 1584 ✓ Bad Medicine
 7/17/56 C 2584 ✓ The Old Die Rich
 7/24/56 S S 1251 The Stars are the Styx
 7/31/56 S 1925 ✓ Student Body
 8/7/56 L 1252 The Last Martian
 8/14/56 S 2585 ✓ The Snowball Effect
 8/28/56 S 2310 ✓ Surface Tension
 9/4/56 Tunnel Under the World (R)
 9/11/56 L 506 The Lifeboat Mutiny
 9/26/56 M 2586 ✓ The Map Makers
 10/3/56 P 2587 ✓ Protective Mimicry
 10/10/56 C 2312 ✓ Colony
 10/17/56 S 1238 Soldier Boy no cl
 10/24/56 P 1589 ✓ Pictures Don't Lie

"X MINUS ONE" COMPLETE LOG (CONCLUDED)

<u>Broadcast Date</u>	<u>Title of Show</u>
10/31/56 S	1918 ✓ Sam, This is You
11/7/56 F	1919 ✓ Appointment in Tomorrow
11/14/56	1244 The Martian Death March (R)
11/21/56 C	1244 Chain of Command
11/28/56	195 ✓ The Castaways (R)
12/5/56 T	195 ✓ There Will Come Soft Rains
12/12/56 H	1241 Hostess no op. vad int
12/19/56 R	1241 The Reluctant Heroes
12/26/56 H	2590 ✓ Honeymoon in Hell hum
1/2/57 M	512 The Moon is Green
1/9/57 S	3049 ✓ Saucer of Loneliness no cl
1/16/57 G	1929 ✓ The Girls from Earth
1/23/57 O	1931 ✓ Open Warfare
1/30/57 C	1934 ✓ Caretaker
2/6/57 V	1935 ✓ Venus is a Man's World
2/13/57 T	1253 The Trap
2/20/57 F	1588 ✓ Field Study
2/27/57 R	1917 ✓ Real Gone
3/6/57 S	1932 ✓ The Seventh Victim
3/13/57 L	2756 ✓ The Lights on Precipice Peak fast
3/20/57 P	1922 ✓ Protection
3/27/57 A	530 At the Post
4/3/57 M	3208 ✓ Martian Sam no cl
4/10/57 S	2571 ✓ Something for Nothing hum, mike rec, sl whist
4/17/57 D	2299 ✓ The Discovery of Monriel Mathaway
4/24/57 M	1930 ✓ Man's Best Friend
6/20/57 T	1938 ✓ Inside Story
6/27/57 C	3712 ✓ The Category Inventor (Rabst)
7/4/57	Skulking Permit (R)
7/11/57 E	1933 ✓ Early Model (Rabst)
7/18/57 M	2303 ✓ The Merchants of Venus
7/25/57 H	241 The Haunted Corpse
8/1/57 F	1936 ✓ End as a World
8/8/57 S	1937 ✓ The Scapegoat sl muf
8/15/57	At the Post (R)
8/22/57 Q	2309 ✓ Drop Dead
8/29/57 V	231 Volpla
9/5/57	Saucer of Loneliness (R)
9/12/57	The Old Die Rich (R)
9/19/57 T	3701 ✓ Tsylana
9/26/57 N	1928 ✓ The Native Problem no cl
10/3/57 W-	569 A Wind is Rising
10/10/57 D	2313 ✓ Death Wish
10/17/57 P	3699 ✓ Point of Departure hum
10/24/57 L	2581 ✓ The Light
10/31/57 L	2589 ✓ Lulu no opcl
11/21/57 C	1242 The Coffin Cure
11/28/57 S	3613 ✓ Shocktroop
12/12/57	The Haunted Corpse (R)
12/19/57 D	2308 ✓ Double Dare
12/26/57 T	587 Target One
1/2/58 P	1924 ✓ Prime Difference no ppcl
1/9/58 G	1245 Gray Flannel Armor

and Zeru Hauf
154mm (30 min)

END OF X MINUS ONE SERIES LOG

THE FOLLOWING IS AN ALPHABETICAL LIST OF ALL OF THE "X MINUS ONE" SHOWS. For information on the writers, directors and other aspects of the series, see the pages following this listing.

- ✓ 1. Almost Human--(8/11/55)--This is the same Robert Bloch story which was described in DX #1. George Lefferts wrote the script and the cast included Santos Ortega, Joan Allison, Jack Grimes, Guy Repp, Nat Pollen, Joseph Julian, Lin Cook and others.
- ✓ 2. And the Moon Be Still as Bright--(4/22/55; 9/22/55)--This is the same Ray Bradbury story described in DX #2. No information is presently available as to cast or adaptor, although there is in circulation a show known as "By the Light of the Moon" which may be this X-1 version.
- ✓ 3. Appointment in Tomorrow--(11/7/56)--Fritz Leiber's sociologically-sound tale was published in Galaxy, July, 1951 and anthologized by Bleiler & Dikty in 1952. It concerns a future in which the politician-scientists and the real scientists are at loggerheads. The script was by Ernest Kinoy and the cast included Ted Osborne, Dean L. Olmquist, Pat Hosley, Bob Hastings, Arthur Hughes and Charles Penman.
- ✓ 4. At the Post--(3/27/57; 8/15/57)--H. L. Gold was editor of Galaxy, and his story for the October, 1953 issue was understandably included in the series, although it is one of the lesser lights in this galaxy of radio plays. It has been picked for a collection of Gold's stories but is not currently available. Ernest Kinoy adapted this Runyonesque tale about horse-players with a lightish touch but the fantasy is not all that light in its import.
- ✓ 5. Bad Medicine--(7/10/56)--This Robert Sheckley story was published in the July, 1956 issue of Galaxy and is in one of the Ballantine collections of his work. [If BB continues its reissue policy, we can expect to be treated to these delightful yarns once more.] The story is a predictably funny one concerning a psychiatric machine and a homicidal Earthman who buys the Martian model by mistake. The script is by George Lefferts and the show stars Cliff Carpenter, Bill Griffiths, Alan Manson, Joseph Julian and the narrator of Dimension X, Norman Rose, plays the delightfully confused and confusing machine.
- ✓ 6. C-Chute--(2/8/56)--This is a war story; an earthship is captured by chlorine-breathing aliens called Kloros and a group of passengers debate whether they should try to fight or stay captured. It is a good yarn, to which further description would do a disservice. Isaac Asimov's story was printed in October, 1951 issue of Galaxy but apparently has not been reprinted, even in one of Asimov's 100-plus books. The only identifiable voice in the cast is that of John Gibson; most of the rest are disguised under accents.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 7. Caretaker--(1/30/57)--James H. Schmitz wrote this story of a man left for many years on an alien world; he has an eerie tale to tell his relief when they arrive--about the human inhabitants and the monsters. This fine tale appeared in Galaxy, July, 1953 and was adapted by Ernest Kinoy. Featured in the cast were Ted Osborne, Bill Lipton, Mason Adams, Raymond Edward Johnson, and Betty Kane.

✓ 8. The Castaways--(9/15/55; 11/28/56)--This original play by Ernest Kinoy was described in DX #4. Sound effects are good and the cast is composed of Carl Weber, Stotts Cottsworth, Bob Hastings, Joseph Julian, Roger DeCoven, Louis Van Ruten, Leon Janney, Stan Early and Reese Taylor.

✓ 9. The Category Inventor--The story is by Arthur Sellings and appeared in Galaxy's February, 1956 issue. It involves a future when automation is at an extreme and men seek to make new jobs for themselves. Whimsical, but presents a real problem. The show stars Nelson Olmstead and Betty Galen, Wendell Holmes, Joseph Bell and Burt Cowlan are supporting actors. The script was by Ernest Kinoy. (6/27/57)

✓ 10. The Cave of Night--(2/1/56)--This story by James E. Gunn was printed in Galaxy in February, 1955, and also appeared in Judith Merrill's first anthology of the best SF of the year. In best journalistic fashion the story illustrates the world's concern when a malfunction strands the first astronaut in orbit around the Earth. The political and other elements are amazingly accurate, considering that this is a pre-Sputnik story.

✓ 11. Chain of Command--(11/21/56)--Stephen Arr's story was in the May, 1954 issue of Galaxy and is a droll account of a watchman at a secret laboratory who converses with a mutant mouse named George. George's wife is unhappy about all the traps around and.....The army and the FBI receive a well-deserved lampoon in this show. The script was by George Lefferts and featured in the cast were John McGovern, John Gibson (as George), Wendell Holmes (certainly his best humorous role) and others.

✓ 12. Child's Play--(10/20/55)--This William Tenn story is the same one described in DX #5. No cast or adaptor information is known at this time.

✓ 13. The Coffin Cure--(11/21/57)--Alan E. Nourse had this story published in Galaxy, April, 1957 and Groff Conklin's anthology for Berkeley called Science Fiction Oddities reprinted it in the late 1960's. This is a lighthearted yarn about the discovery of a cure for the common cold and some highly unexpected developments. The adaptation was by Ernest Kinoy. The cast included Raymond Edward Johnson, Joseph Bell, Harvey Hayes and Betty Kane.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 14. The Cold Equation--(8/25/55)--Tom Godwin wrote in Astounding, August, 1954, of a female stowaway on an emergency ship to her husband's planet when there was not enough fuel. It is very well done by Kurt Benson and Jill Meredith from George Lefferts' script.

✓ 15. Colony--(10/10/56)--This story by Phillip K. Dick was published in Galaxy in June, 1953. It is a realistic account of a planet exploration which goes smoothly until objects in the ship become hostilely animate; it's a very unusual tale from then on. The script was written by Ernest Kinoy. Fredericka Chandler, John Larkin, James Stevens, Larry Robinson, Bill Quinn and Alan Bergman constitute the cast.

✓ 16. Courtesy--(8/18/55)--This tale was described in DX #7.

✓ 17. Death Wish--(10/10/57)--Ned Lang's story was published in Galaxy's June, 1956 issue. A ship taking a supercomputer to Mars has an accident which propels it out of the solar system at just under the speed of light; what to do?--consult the "passenger". William Welch wrote the script; Ralph Camargo, Maurice Tarplin, Walter Black and Joseph Bell were the actors.

✓ 18. The Defenders--(5/22/56)--Phillip K. Dick's story was published in Galaxy, January, 1953, and in Invasion of the Robots, a 1965 Paperback Library release. The East and the West make war above ground with robots while the human remnants direct the conflict from below...or do they? George Lefferts did the adaptation, and the cast included Lydia Bruce, Warren Parker, Grant Richards, Mike Ingram and Stan Earley.

✓ 19. The Discovery of Monriel Mathaway--(4/17/57)--William Tenn's story was published in the October, 1955 issue of Galaxy and in The Human Angle (Ballantine 1968). A writer teams up with an egotistical Greenwich Village artist and endures his rantings so that they can shoplift together; then a man from the future "discovers" the artist. Ernest Kinoy's script was performed by Leon Janney, Guy Repp, Wendell Holmes and Les Damon.

✓ 20. Dr. Grimshaw's Sanitorium--(7/14/55)--This is the same Fletcher Pratt story described in DX #9. No adaptor or cast information is presently available.

✓ 21. The Doll Shop--(6/5/55; 1/18/56)--This is the same George Lefferts original script described as "Perigi's Wonderful Dolls" (DX31).

✓ 22. Double Dare--(12/19/57)--Robert Silverberg's story was published in Galaxy, November, 1956 and reprinted in Fifth Galaxy Reader. Earth and an alien planet are engaged in a dispute concerning which has the best technology. Two Earth scientists are on the planet to duplicate anything the aliens can make and an alien team is on Earth on a similar mission. Foxing and outfoxing is the key to this show. The adaptation is by William Welch (former producer of Dimension X) and the show starred Ralph Camargo, Igor Francis, Michael Ingram and Harvey Hayes.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 23. Drop Dead--(8/22/57)--Clifford D. Simak's story was published in the July, 1956 issue of Galaxy. A spaceship from Earth lands on the craziest planet ever--just one weird life form and something for it to eat. It's a strange, strange tale, but not up to par on production techniques. The script was by Ernest Kinoy and the cast included Lawson Zerby, Ralph Camargo and Joseph Bell.

✓ 24. The Dwellers in Silence--(11/10/55)--This is the same Ray Bradbury story described in DX #11. The script was by George Lefferts and the show starred Ann Seymour, Carl Weber, Ted Osborne, Richard Hamilton, Edwin Jerome and Stan Earley.

✓ 25. Early Model--(7/11/57)--A scout to a remote planet is supposed to wear a Protek, a bulky protective device which isolates its wearer from his environment. The first encounters with the natives while wearing this early model are very amusing. Robert Sheckley's yarn was printed in Galaxy in August, 1956 and in a paperback collection. Ernest Kinoy adapted the story and the cast included Bob Hastings, Joseph Bell, Anthony Campbell Cooper and Alistair Duncan.

✓ 26. The Embassy--(7/28/55)-- This is the same Donald Wollheim story described in DX #11.

✓ 27. End as a World--(8/1/57)-- This short story by F.L. Wallace makes a better short story than script but Ernest Kinoy pads the idea while making it as fast-paced as possible. The title tells it all. It was first published in Galaxy in September, 1955 and also in the Fifth Galaxy Reader. The cast includes Jack Grimes, Larry Robinson, Peter Fernandez and Alice Yorman.

✓ 28. Field Study--(2/20/57)--A mysterious doctor is investigated and.... Peter Phillip's tale should not be excessively described. It appeared in Galaxy in April, 1951 but not elsewhere. A writer named Jack Wilson made the adaptation and the performers were Terry Keene, Les Damon, Santos Ortega, Alfred Shirley and Kermit Murdock.

✓ 29. First Contact--(10/6/55)--This is the same Murray Leinster story described in DX #12. The adaptation was by Howard Rodman and the show featured Wendell Holmes, Bob Hastings, Clark Gordon, William Malley and Stan Early.

✓ 30. The Girls from Earth--This is the story of a couple of conmen on Mars who claim to be able to supply the colonists with beautiful brides from Earth. Frank M. Robinson's story was published in Galaxy in January, 1952 and was adapted by George Lefferts. The cast included Mandell Cramer, Bob Hastings, John Gibson, Jim Stevens and Dick Hamilton.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 31. Gray Flannel Armor--Robert Sheckley's low key story about the ad man who finds "romance services" in cutthroat competition in the big city was published in the November, 1957 issue of Galaxy, and was presented on January 9, 1958 as the last show of the series. The adaptation was by William Welch and the show starred William Redfield with Guy Repp, Abby Lewis, Pat Hosley, Betty Galen and Fred Chandler.

✓ 32. The Green Hills of Earth--(7/7/55)--This is the same Robert Heinlein story described in DX #14 and adapted by Ernest Kinoy. Ken Williams, Nelson Olmstead, Matt Crowley, Wendell Holmes and Bill Griffiths constitute the cast. The acting is very good and the show has great appeal to science fiction buffs in part because of the fine versions of Heinlein's songs ("Hear the Jets", "The Grand Canal" and title song), which were written and sung by Tom Glaser.

Ken Kinoy
✓ 33. A Gun for Dinosaur--(3/7/56)-- L. Sprague deCamp's story of a dinosaur hunt in the past was published in the March, 1956 issue of Galaxy. It is a very interesting tale despite what one might think from the bare description above. The script by Ernest Kinoy was performed by Alistair Duncan, Wendell Holmes (in a rare appearance as a "heavy"), John Gibson, Donald Bucher, Warren Parker and Alan Hewett.

✓ 34. Hallucination Orbit--(5/15/56)--J. T. McIntosh's "did-he-see-it/did-he-imagine-it" story of a spaceman on Pluto #3 appeared in the January, 1952 issue of Galaxy. The show starred William Redfield but no other information is presently known.

✓ 35. The Haunted Corpse--(7/25/57; 12/12/57)-- The army is assigned to protect a secret project, an invention which transposes personalities. Frederick Pohl's clever and humorous story is ably presented by a cast which included Edgar Staley, Walter Black, Dean Lymon Olmquist and Lydia Bruce from a script by William Welch. The story was printed in Galaxy, January, 1957.

✓ 36. Hello, Tomorrow--(11/3/55; 2/29/56)--This is the same original script by George Lefferts described in DX #14.
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✓ 37. Honeymoon in Hell--(12/26/56)-- With the world on the brink of war according to a supercomputer the sudden drop in the male birthrate to zero causes a couple to be sent for a honeymoon on the moon. Fred Brown is second only to Sheckley for his light puzzles and this fine lark was published in November, 1950 Galaxy. George Lefferts prepared the script which was performed by William Redfield, Bill McCure, Wendell Holmes, Charles Penman, Leon Janney, Roger DeCoven and Jack Grimes.

✓ 38. Hostess--(12/12/56)--a six-legged near-immortal ambassador is given lodging with a normal Earth couple and seems to be studying them...but aren't they studying him? Isaac Asimov's intriguing biological tale was published in Galaxy, May, 1951 and adapted by Ernest Kinoy. Terry Keene, Les Damon and Kermit Murdock starred.

"N.Y. MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 39. How-2--(4/3/56)--A do-it-yourselfer orders a dog kit but ends up making a robot putterer, which leads to amazing and amusing developments. This fine yarn by Clifford D. Simak appeared in Galaxy in November, 1954 and in a couple of out-of-print paperback anthologies: Bodyguard (Pocketbooks 1962) and 5 Tales From Tomorrow (Crest 1957). The adaptation was by William Welch and the show starred Alan Bunce, Ann Seymour, Les Damon, Joseph Bell, Jane Bunce, Santos Ortega and Ben Grauer.

✓ 40. If You Was a Moklin--(6/12/56)--This is a folksy account, written by Murray Leinster, of an outpost on a planet on which the natives have an uncanny imitative property which they exercise in producing their offspring. The light tale appeared in September, 1951 Galaxy and was adapted by Ernest Kinoy. Joseph Julian, Patricia Wheel, Carl Weber, Ralph Camargo, and others performed.

✓ 41. Inside Story--(6/20/57)--A reporter is interested in getting the inside story on the "leper colony" on Druro where victims of Nelly fever are impounded. Richard Wilson's tale appeared in the June, 1955 issue of Galaxy and the dramatic adaptation was by Ernest Kinoy. The cast included Bob Hastings, Leon Janney, Ralph Bell, Dick Hamilton, Edwin Cooper and Pat Hosley.

✓ 42. Jaywalker--(4/17/56)--This Ross Rocklynne story begins with a rocket pilot and his wife breaking up because of the dangers in his moon flights, then he has to contend with her as a "jaywalker", that is, someone in space who because of a physical condition (in this case, pregnancy) has to have the ship's routine changed, often with hazardous consequences. No information on adaptor or cast is currently available.

✓ 43. Junkyard--(2/22/56)--A galactic survey ship finds a lot of discarded alien machine parts on a low grade world and prepares to take off but the engineers have forgotten how to operate the ship! A good mystery by Clifford D. Simak, it was printed in Galaxy in May, 1953. The production features a fine drunk scene by an unnamed actor.

✓ 44. Knock--(5/22/55)-- This is the same Fred Brown story described in DX #16. It was adapted by Ernest Kinoy and starred Alex Scourby, Laurie March and Louis van Ruten (as a wonderfully literal alien).

✓ 45. The Last Martian--(8/7/56)--Fred Brown's story was in the first issue of Galaxy, October, 1950, and concerns a newspaperman's investigation of a man who claims that he is a martian somehow placed in an Earthman's body. It was collected in Bantam's Honey-moon in Hell (1958). The adaptation was by George Lefferts and the cast included Mandell Cramer, Elliot Reed, Santos Ortega, Ralph Bell, John McGovern and Patricia Wheel.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 46. The Lifeboat Mutiny--(9/11/56)-- Robert Sheckley's story from the April, 1955 issue of Galaxy involves two independent contractors charged with preliminary surveys of a planet who buy a second hand ship; it turns out to be a thinking lifeboat from a cruiser in a war between extinct races 500 years before. The consequences are hilarious. Leon Janney, Mandell Cramer, William Redfield and John McGovern handle Ernest Kinoy's script in excellent fashion.

✓ 47. The Light--(10/24/57)--Poul Anderson's story was published in Galaxy in March, 1957 and in a Conklin anthology in 1960. A crewman on the first moon trip recounts (in flashbacks) the mystery of that voyage; there is a surprise ending. The script was by William Welch and the stars were Carl Weber, David Kurman and Bob Hastings.

✓ 48. The Lights on Precipice Peak--(3/13/57)--Mountain climbers perceive strange red glows up on a glacier and investigate; they find aliens. Stephen Tall's story was in Galaxy, October, 1955 and Ernest Kinoy made an interesting adaptation. The cast included Jim Bowles, Joseph Helgeson, Ted Osborne and Kurt Benson.

✓ 49. A Logic Named Joe--(12/28/55)--This is the same Murray Leinster story described in DX #18. The adaptation was by Clarice Ross; the cast included Mandell Cramer, Wendell Holmes, Guy Repp, William Zuckert, Bob Hastings, Joseph Julian and many more.

✓ 50. Lulu--(10/31/57)--Clifford D. Simak's tall tale was published in the June, 1957 issue of Galaxy and in The Worlds of Clifford Simak (Avon 1960). This farce records the plight of three space-men whose computer-run ship falls in love and decides to elope with them. William Redfield is one of the actors but no other information is presently available.

✓ 51. Lulungameena--(5/29/56)--Gordon R. Dickson tells a realistic tale of personalities in the galaxy on a Grand Central Station world--a very good story with a surprise ending. The script was by George Lefferts and the fine cast includes Ralph Camargo, Ned Weaver, Jack Grimes, Bob Hastings and Kermit Murdock (as the alien, as usual).

✓ 52. The Man in the Moon--(5/29/55)--This is the same original George Lefferts script described in DX #20. The show starred Louis van Ruten, Santos Ortega, Ross Martin, Sidney Smith, Bob Hague, Joe DeSantos, and Ed Lattimer.

✓ 53. Man's Best Friend--(4/24/57)--Evelyn Smith's whimsical and satirical tale of politics 800 years from now is quite good and may even be better as adapted by Ernest Kinoy than when it appeared in the April, 1955 issue of Galaxy. The show starred William Redfield, Wendell Holmes, Santos Ortega, Leona Powers, Raymond Edward Johnson, and Bob Hastings. Thoroughly entertaining.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 54. The Map Makers--(9/26/56)--Aboard an interstellar ship a severe crisis occurs when a "human computer" dies. Fred Pohl's true scientific fiction story appeared in Galaxy, July, 1955 and in a collection of his tales. The dramatic script was prepared by Ernest Kinoy and the cast included John Larkin, Ed Prentiss, Bob Hastings, Tom Collins, Dick Hamilton and many more.

✓ 55. Marionettes, Inc. --(12/21/55)--This is the same Ray Bradbury adaptation described in DX #21. Information on cast and adaptor is not currently available.

✓ 56. Mars is Heaven!--(5/8/55)--This is the same Ray Bradbury story described in DX #22, adapted by Ernest Kinoy. The cast is not presently known.

✓ 57. Martian Death March--(9/8/55; 11/14/56)--This is the same original story by Ernest Kinoy described in DX #24. The show starred Ralph Bell, David Seffer, Dick Hamilton, Roger DeCoven and Lawrence Kerr.

✓ 58. Martian Sam--(4/3/57)--This is a light Ernest Kinoy original drama about the last-place Dodgers and their new playboy owner who is so embarrassed by his "rocket set" friends that he signs a ballplayer from Mars, one who is unbeatable.

✓ 59. The Merchants of Venus--(7/18/57)--A.H. Phelps, Jr. published this in the March, 1954 Galaxy. The problem posed is how to find colonists who will stay on Venus. The psychologists and ad men fail, then along comes a historian-turned-bar-fly. Excellent tale but as good as most of the others in the series. The script was by Ernest Kinoy and the cast consisted of Jackson Beck, Bernard Lenrawl, Jarred Reed, Joseph Julian and Ted Osborne.

✓ 60. Mr. Costello, Hero--(7/3/56)--This is a psychological, allegorical tale by Theodore Sturgeon about the sinister man of the title and his contagious effects on people about him. The story has been presented in Galaxy, December, 1953; Assignment in Tomorrow, edited by Fred Pohl; and Sturgeon's collection, A Touch of Strange. The script was by George Lefferts. Wendell Holmes, Mandell Cramer, Bob Hastings, Joe DeSantos, Terry Keene, James Stevens and Raymond Edward Johnson constituted the cast.

✓ 61. The Moon is Green--(1/2/57)--A wanderer in the world after a nuclear war tries to charm a normal girl hidden inside a shelter to come out. Fritz Leiber's story appeared in Galaxy, April, 1952 and a great mid-1950's anthology, Frontiers in Space [which may be reprinted now]. No information on the adaptor or cast is currently available.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 62. The Native Problem--(9/26/57)--Robert Sheckley poses another amusing problem in this yarn about a hermit who uses faster-than-light drive to reach a remote world; there he is later "discovered" by an expedition from Earth launched long before he was born, before the new drive was developed. They insist he is a native of the planet. Great show, but no credits are currently available.

✓ 63. Nightfall--(12/7/55)--This is the same Isaac Asimov story described in DX #25.

✓ 64. Nightmare--(7/21/55)--This is the same original script by George Lefferts described in DX #26. This remake features John Gibson, Joyce Gordon, Louis van Ruten, Joseph Julian and Santos Ortega.

✓ 65. No Contact--(4/24/55)--This is the same George Lefferts story described in DX #27. Louis van Ruten, Donald Bucher, Wendell Holmes and William Griffiths are included in the cast.

✓ 66. The Old Die Rich--(7/17/56; 9/12/57)--H. L. Gold published this mystery of his own creation in Galaxy's March, 1953 issue. The question posed is why there should be so many old people starved to death but with bank accounts bulging. It is a very good story and the dramatization is well done by Ernest Kinoy. Featured in the cast were Jim Bowles, Jan Minor, Bill Zuckert, Guy Repp, Wendell Holmes, Ralph Camargo.

✓ 67. Open Warfare--(1/23/57)--James E. Gunn's homey story of golfers and robots was published in the May, 1954 issue of Galaxy. It is a light tale about a guy who encounters a perfect golfer. The script was by Ernest Kinoy. The cast included Jack Grimes, Larry Haynes and Wendell Holmes.

✓ 68. The Outer Limit--(11/16/55)--This is the same Graham Doar story described in DX #28.

✓ 69. A Pail of Air--(3/28/56)--A boy narrates this tale of a cold, almost airless Earth pulled away from the sun by a comet when he was a child and of the life his family lives in "the nest" until something moves out on the dead planet. Fritz Leiber's story has appeared in the December, 1951 issue of Galaxy and as the title story in a Ballantine collection of his stories (published in 1964). The script was by George Lefferts. Ronnie Liss, Pamela Fitzmorris, Richard Hamilton and Joe DeSantos were the players.

✓ 70. The Parade--(5/1/55; 1/25/56)--This is the same George Lefferts original script described in DX #29.

72. "X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 71. Pictures Don't Lie--(10/24/56)--An intriguing tale of interplanetary contact told by a newsman who follows the story of a radio decoding expert's first deciphering of interstellar signals, then communication. The ending is superb! Katherine MacLean's story was published in the August, 1951 issue of Galaxy and reprinted in two out-of-print paperbacks. Ernest Kinoy wrote the script and Joe DeSantos, John Gibson, Sam Grey and Dick Hamilton performed it.

✓ 72. Point of Departure--(10/17/57)--Vaughn Shelton (a pseudonym or a one-shot author) wrote the story, which was published in Galaxy, April, 1956. It was adapted by Ernest Kinoy and the show featured Dean Lymon Olmquist, Ron Dawson and Jim Stevens. The story concerns discovery of ancient writings, the Poseidon tablets, containing formulas for atomic energy and rocket travel.

✓ 73. Prime Difference--(1/2/58)--Alan E. Nourse tells a lighter tale about android substitutes than "Marionettes, Inc." It appeared in Galaxy in June, 1957. Adaptor and cast are not presently known.

✓ 74. Project Mastodon--(6/5/56)-- This story involves time-travel and the concept of establishing a colony in prehistoric America. Cliff Simak's tale was published in Galaxy in March, 1955 and was adapted by Ernest Kinoy. The cast included Floyd Mack, Dick Hamilton, Charles Penman, Raymond Edward Johnson, Frank Maxwell, Robert Hastings, John Larkin and Joseph Julian.

✓ 75. Project Trojan--(6/19/56)--This was an original script by Ernest Kinoy (inspired by an editorial in Galaxy) which relates to the World War II scheme of the British to fool the Nazis with a secret weapon based on an idea in the SF mags. The show is very well done and funny.

✓ 76. Protection--(3/20/57)-- From Galaxy, April, 1956 comes a fascinating and droll fantasy about a man who accidentally acquires an alien protector, one who knows every disaster in the world before it happens. Unfortunately, some ultradimensional disasters looking for a place to happen are attracted. Robert Sheckley is responsible for this beautiful tale, well adapted by Ernest Kinoy. William Redfield had the lead, supported by William Keene and Elliot Reed.

✓ 77. Protective Mimicry--(10/3/56)--Algis Budrys' story was published in the February, 1953 issue of Galaxy and elsewhere. It is a light tale of the search for the source of a perfect counterfeit of uncounterfeitable money and contains some intriguing twists and turns. Adaptation was by Ernest Kinoy and the cast featured Mandell Cramer, Terry Keene, Charles Penman, Dick Hamilton, and Wendell Holmes.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 78. Real Gone -- (2/27/57) -- This original script by Ernest Kinoy is a "hep cat's" view of an artist who produces amazing miniature statuary. It serves as a showcase for popular jazz disc jockey, Al "Jazzbo" Collins. He is supported by John Berrigray, John McGovern, and Harold Huber.

✓ 79. The Reluctant Heroes -- (12/19/56) -- An interestingly realistic saga of the moon base staff, this story appeared in Galaxy, January, 1951 and in an old Ace anthology Men on the Moon. The script is by Ernest Kinoy; Mandell Cramer, Jim Grauman, Bob Hastings, Dick Hamilton, Jim Stevens and others are in the cast.

✓ 80. Requiem -- (10/27/55) -- This is the same Robert Heinlein adaptation described in DX #35.

✓ 81. The Roads Must Roll -- (1/4/56) -- This is the same Robert Heinlein story described in DX #36.

✓ 82. Sam, This is You -- (10/31/56) -- This is a whimsical story of a telephone repairman who gets a phone call from himself in next Tuesday. Murray Leinster's story was published in May, 1955 in Galaxy and in a Leinster collection called Twists in Time. The script author and cast are not presently known.

✓ 83. Saucer of Lonliness -- (1/9/57; 9/5/57) -- Theodore Sturgeon tells a sentimental tale about a girl who was contacted by a flying saucer and will not tell what it said to her, no matter what. It first appeared in Galaxy, February, 1953 and was reprinted in the collection, Pluribus Unicorn.

✓ 84. The Scapegoat -- (8/8/57) -- An alien disguised as an old man is rescued by a reporter and proceeds to sponge off him; then strange things happen. The story by Richard Maples was published in the June, 1956 issue of Galaxy. The adaptation was by Ernest Kinoy. Carl Weber, Wendell Holmes, Jane Aymar, Bobby Alford, Guy Repp and Roger DeCoven were featured players.

✓ 85. Sea Legs -- (5/1/56) -- Frank Quattrocchi's story was published in the November, 1951 issue of Galaxy. A colonist is heading for Earth after 16 years in space; he has to be trained to be ready for gravity and the Earth he finds is not to his liking...or that of others. The adaptation was by George Lefferts and the cast was composed of William Redfield, James Stevens, Stan Early, Charles Penman, James Dukas, Dick Hamilton, Jack Orison, Jack Grimes, Craig MacDonald, Ralph Bell, Kermit Murdock and Fredericka Chandler.

✓ 86. The Sense of Wonder -- (4/24/56) -- Milton Lesser's tale of a spaceship "universe" appeared in Galaxy in September, 1951 and explores different aspects of the same situation treated in Universe (see DX #41). George Lefferts produced the script and the cast included James Bunce, Bill Quinn, Edwin Jerome, Vera Allen, Rita Lloyd and Joe DeSantos.

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"X MINUS ONE" DESCRIPTIVE LISTING (continued)

87. The Seventh Order--(5/8/56)--Jerry Sohl's tale appeared in Galaxy, March, 1952 but does not seem to have been reprinted. The story begins on a small college campus when a blue robot tells a faculty member that he has landed in a spaceship to study the Earth for occupation. The adaptation was by George Lefferts and the cast was James Monks, Nelson Olmstead, Kate Wilkinson, James Rafferty, Dick Hamilton, Reese Taylor, Jim Stevens, Robert Hastings, Wayne Chapel and W.W. Chaplin.

88. The Seventh Victim--(3/6/57)--This is Robert Sheckley's satire of a future in which wars are eliminated by channeling violence into a game of permissive murder; the story was rewritten in the 1960's as the Tenth Victim. The story appeared in the April, 1953 issue of Galaxy. No information on the cast or adaptor is currently available.

89. Shanghaied--(9/1/55)--This is the same Ernest Kinoy script described in DX #37.

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90. Shocktroop--(11/28/57)-- Daniel F. Galouye's story appeared in the June, 1957 issue of Galaxy. Aliens of microscopic size "conquer" macroorganisms, this time a human..but of all humans! The highly dramatic script is by George Lefferts. Bernard Lenroe, Edwin Cooper, John Thomas and Ralph Camargo are the players.

91. Skulking Permit--(2/15/56; 7/4/57)--Another funny Robert Sheckley yarn, first published in Galaxy in December, 1954, this story deals with the inhabitants of a planet who change their way of life to impress Earth with how Earth-like they are; in fact, they have no crime or vices, but they have to hide this.

92. The Snowball Effect--(8/14/56)--Katherine MacLean's sociologists' nightmare was published in the September, 1952 issue of Galaxy, a collection called The Diploids, and should be available in a 1967 paperback called Science Fiction Inventions, edited by Damon Knight. The script for this drama about university professors on a project with strange results is by Ernest Kinoy. The show featured Ted Osborne, Wendell Holmes, Warren Parker, Arthur Glum, Mary Patton, Patsy O'Shea and Peggy Allenby.

93. Soldier Boy--(10/17/56)--Michael Shaara wrote this tale of army life after 500 years of peace in the galaxy, when aliens from the next galaxy attacks. Ernest Kinoy wrote the script, which was performed by Larry Haynes, Ralph Bell, Alan Hewett, Bob Hastings, Wendell Holmes, and Kermit Murdock.

94. Something for Nothing--(4/10/57)--Robert Sheckley writes a beautiful tale about a loafer who finds a wishing machine which provides everything he wants...and he has to keep the rightful owner from reclaiming it. It was published in the June, 1954 Galaxy and in a Sheckley collection of the 1950's.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 95. Star Bright--(4/10/56)--Mark Clifton's excellent story of a little girl who is the vanguard of a new homo sapiens superior appeared in Galaxy in June, 1952. The adaptation is by George Lefferts and Sarah Thussel, Larson Zerby, Bill Quinn, Billy Harris, Kate Wilkinson and Ralph Bell constitute the cast.

✓ 96. The Stars are the Styx--(7/24/56)--Theodore Sturgeon's story (erroneously credited on the program to H.L. Gold) was published in Galaxy's first issue in October, 1950. It concerns the thread of human lives on a space station or space ferry above the Earth. The adaptation is by Ernest Kinoy (who did not have much to work with) and the cast included Craig MacDonald, Patsy O'Shea, Dick Hamilton, Charlotte Manson and Bob Hastings.

✓ 97. Student Body--(7/31/56)--F.L. Wallace's story was published in Galaxy, March, 1953 issue and reprinted in two out-of-print paperback anthologies. It is an interesting story of a most puzzling life form discovered by an Earth expedition team. Ernest Kinoy prepared the script. The actors were John Radee, Bob Hastings, Kate Wilkinson, Jim Stevens, Charles Carou and M.E. Joels.

✓ 98. Surface Tension--(8/28/56)--This story by James Blish was published in Galaxy, August, 1952 and in 6 Great Short Novels (Dell 1954). Scientists have discovered that the sun will explode in two weeks and East and West must meet to decide how to preserve the race; the answer is "microscopically". This is quite a fascinating science fantasy. The adaptation by George Lefferts is excellent. Featured in the cast were Louis van Ruten, Danny Oto, Larson Zerby, Larry Haynes, Mason Adams, Jim Stevens and Bob Hastings.

✓ 99. Target One--(12/26/57)--Time travellers return to the past to assassinate a man to avert the hell that is the future, but.... Frederick Pohl's story was first published in Galaxy in April, 1955 and reprinted in a Ballantine collection called Alternating Currents (1956), which might be reprinted by now. No cast or adaptor information is available.

✓ 100. There Will Come Soft Rains--(12/5/56)--This is the short Ray Bradbury piece originally produced on Dimension X as part of a show (see DX #38).

✓ 101. \$1,000 a Plate--(3/21/56)--Jack McKenty's story concerns an observatory on Mars which has a problem--how to persuade the Las Vegas-like community to stop shooting fireworks which fog the photographic plates. More action and good sound effects than to be expected from the above description. The story appeared in Galaxy in October, 1954 and was republished in the Fifth Galaxy Reader. It was adapted by Ernest Kinoy and the show starred Bob Hastings, Carl Swenson, Mandell Cramer, Mercer MacLeod, Alan Hewett and Ralph Bell.

"X MINUS ONE" DESCRIPTIVE LISTING (continued)

✓ 102. Time and Time Again--(1/11/56)--This is the same H. Beam Piper story described in DX #39.

✓ 103. To the Future--(12/14/55.)--This is the same Ray Bradbury story described in DX #40.

✓ 104. The Trap--(2/13/57)--A couple of drunken hunters come across an alien machine in the woods and the listener gets an alien viewpoint as well. This excellent story by Robert Sheckley (of course, it's funny) was printed in Galaxy, February, 1956 and in one of his out-of-print collections. The script by Ernest Kinoy was delightfully interpreted by Donald Bucher, Ralph Bell and William Redfield.

✓ 105. Tsylvania--(9/19/57)--In a future society of perfection and perfect psychological stability, a criminal suddenly appears...he has been planted! It's an interesting tale by James E. Gunn and was printed in the March, 1956 Galaxy and in Gunn's collection, Future Imperfect (Bantam 1964).

✓ 106. Tunnel Under the World--(3/14/56; 9/4/56)--This is one of the best SF mysteries or puzzles ever. Frederick Pohl's story appeared in the January, 1955 issue of Galaxy and in a collection of his works, Alternating Currents (Ballantine 1956), which may be currently in print. June 15th keeps repeating for a man, each time a little differently. The script was written by George Lefferts and the cast included Norman Rose, Dean Olmquist, Amy Sedell, Elaine Ross, Bob Hastings, Ken Raffitte and Larry Haynes.

✓ 107. Universe--(5/15/55)--This is the same excellent Robert Heinlein story described in DX #41.

✓ 108. The Veldt--(8/4/55)--This is the same Ray Bradbury story described in DX #43.

✓ 109. Venus is a Man's World--(2/6/57)--William Tenn's chapter on the battle of the sexes postulates a future in which the fair sex has dominated Earth while the real he-man is forced to the Venus colony. A young boy travelling there relates this tale of a love affair between his older sister and a Venusian stowaway. It was published in Galaxy in July, 1951 and was reprinted in The Square Root of Man, a recommended paperback of Tenn's tales published recently by Ballantine. The script was by Arthur Small and was performed by Dennis Bellabio, Bob Hague, Jarianne Raphael, John Gibson and Fredericka Chandler.

✓ 110. Vital Factor--(11/30/55)-- This is the same Nelson Bond story described in DX #44.

✓ 111. Volpla--(8/29/57)--Wyman Guinn's story from Galaxy, May, 1956 is a fantasy about a man who invents little alien creatures and teaches them to say they are from another world. The sentimental tale appeared in the Third Galaxy Reader and in a Groff Conklin anthology, 13 Great Stories of SF (Gold Medal 1960). Ernest Kinoy scripted and Nelson Olmstead starred.

"X MINUS ONE" DESCRIPTIVE LISTING (concluded)

112. Wherever You May Be--(6/26/56)--A runaway girl cannot be shaken by a guy who gives her a ride...and since he believes she is a witch, he really wants to shake her. This is a good yarn by James E. Gunn which was published in the May, 1953 Galaxy and in the Third Galaxy Reader. The adaptation was by Ernest Kinoy. William Redfield and Patsy O'Shea starred, supported by Jack Morrison.

113. A Wind is Rising--(10/3/57)--This is Robert Sheckley's only unfunny story on the program; it is an action story of colonists on a very very windy planet and appeared in the July, 1957 Galaxy, Third Galaxy Reader and an out-of-print collection of his stories. George Lefferts made the adaptation and the actors were Les Damon, Burt Cowlan and Bill Griffiths,

114. Zero Hour--(11/23/55)--This is the same Ray Bradbury story as the second adaptation described in DX #38. The adaptor was George Lefferts and the cast included Nina Rieter, David Seffer, Peggy Luman, Les Damon, Rolly Bester, Bob Hastings and John Larkin.

END OF DESCRIPTIVE LISTING OF "X MINUS ONE"

X-1 Comments:

Structurally, the series began with reworkings of the Dimension X material as may be seen from the log on Page 19. The initial run from April 22, 1955 to June 5, 1955. Although data is insufficient, it may be surmised that these initial shows were just repeats; they were directed by Fred Way, the Dimension X director of the originals and no other shows on X-1 were directed by him.

The second run began on July 7, 1955 and continued until April 24, 1957 with surprisingly few cancellations. Daniel Sutter was the director for the series, although Bob Mauer, Ken MacGregor and Scott Buckley spelled him for vacation periods. Unlike Dimension X the individual producers of the X-1 shows were masked by the phrase "produced by NBC".

The final run began on June 20, 1957 and ended (as did the series) on January 9, 1958 with the announcer voicing the hope that the show would return and advising listeners to consult their local listings. If one must generalize, this run of shows was not quite up to the standards set by the main run. The director was George Vutsas, spelled by Ken MacGregor, for most of this run.

The introductions to the show are a taper's nightmare! Against a rising electronic signal a voice says "Countdown for blast-off, X minus 5...4...3...2...X Minus One...Fire" and a rocket engine cuts in and goes higher and higher with vibrato and eventually melding in of voices "ahhhhhhhh" until a triple crescendo (brassy), then "From the far horizons of the unknown come transcribed tales of new dimensions in time and space. These are stories of the future, adventures in which you'll live in a million could-be years on a thousand may-be worlds." (Short rise to crescendo) "The National Broadcasting Company in cooperation with Galaxy science fiction magazine

X-1 Commentary (continued)

present X... (X)... x... (x)... MINUS... (MINUS)... minus... (minus)... ONE... (ONE)... one... (one)...", followed by a short rise to crescendo. The stories were then introduced by the announcer Fred Collins, usually giving title and original author, but sometimes an introductory blurb as well.

The music was better than what was used on Dimension X and you could tell that the story was to be a comedy (as so many were) by the lilting themes Albert Berman employed. Some consider that the sound effects were improved as well, but it takes a fine ear and many hours of listening to formulate such judgments.

The actors were as type-cast as they had been to an extent on Dimension X. Whereas Louis van Ruten played both series, he was more often the alien or the villain on Dimension X whereas the majority of such roles fell to Kermit Murdock on X-1. William Redfield (sometimes seen on Johnny Carson in recent years as an "old radio" co-author) emerged as the protagonist, particularly of the lighter shows. Reference has been made before to mild-mannered John Gibson in the Casper Milquetoast roles. Fredericka Chandler, Betty Galen and Patsy O'Shea were the primary actresses on the series, although no show really focused on a heroine.

The association with Galaxy in the prolific period of the 1950's brought to the show less sf (associated with Hugo Gernsback and John Campbell's writers during the Golden Age--i.e., early 1940's) and more SF (denoting the slicker, often science fantasy material). The result is that unlike Dimension X the X-1 stories stressed entertainment rather than presentation of concepts or ideas.

The series featured the works of the best authors of the field and for this reason the profiles which follow are a necessary part of treating radio science fiction.

The author whose stories were most often adapted for presentation on the two series, Dimension X and X Minus One was Ray Bradbury; his was the name on everyone's lips (everyone in SF, that is) in that period. DX featured nine of his stories (DX 2, 10, 15, 21, 22, 23, 38, 40 and 43) and X-1 rebroadcast seven of these (all except DX 15 and 23).

Most frequently appearing on X-1 were the works of Robert Sheckley. Eleven stories were adapted (X-1 5, 25, 31, 46, 62, 76, 88, 91, 94, 104 and 113), although some were credited on the show (as in Galaxy) to his nom de plume, Finn O'Donnevan.

Clifford D. Simak's stories are next in overall frequency of presentation. One, Courtesy, was presented on DX (DX #7) and repeated on X-1 (X-1 #16) and five others were presented on X-1 (X-1 #23, 39, 43, 50 and 74).

Murray Leinster's record is as follows: one on DX only (DX #19), two on both shows (DX #12, X-1 #29 and DX #18, X-1 #49) and two on X-1 only (X-1 #40 and 82).

Robert Heinlein had only four stories adapted if one does not count his involvement in Destination Moon; the four were broadcast on each series and are: DX #13 (X-1 #32); DX #35 (X-1 #80); DX #36 (X-1 #81); and DX #41 (X-1 #107).

Tied with Robert Heinlein and serving as the cut-off for the profiles to follow with four stories each (thus eliminating Fred Brown, Theodore Sturgeon, Fritz Leiber and Frank M. Robinson)

X-1 Commentary (continued)

are Isaac Asimov, James E. Gunn and Frederick Pohl.

Ike Asimov's record is: one on DX only (DX#30), one on both programs (DX#25, X-1#63), and two on X-1 only (X-1 #6 and 38).

James Gunn's four were on X-1 only (X-1 #10, 67, 105 and 112) as were Fred Pohl's (X-1 #35, 54, 99 and 106).

Some of the bare facts of the lives and works of these authors in the Profiles to follow were derived from Seekers of Tomorrow (Ballantine U7083) copyright 1967 by Sam Moskowitz, and reference may be made to commentary in Damon Knight's In Search of Wonder (Advent Publishers, Chicago 1967). Both volumes are recommended.

PROFILES

RAY BRADBURY (1920-)

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Where to begin regard this fine author? He began in Waukegan, Illinois, August 22, 1920 with "Douglas" as a middle name, a name which was subsequently all used up on a boy character in some of his terror tales of the forties. By 1934 he was a Californian and is to this day. He apparently tried imitative writing and accomplished his first few SF sales during the early war years with material which has been reported to be a present source of embarrassment. It was his horror stories (especially those drawing upon childhood memories) which put the 23-year old author in print in the well-known pulp, Weird Tales, by 1943-44. His first collection was of the dark fantasy tales; it was called Dark Carnival published by Arkham House in 1947. In the years preceding publication of The Martian Chronicles and The Illustrated Man, 1950-51, his first distinctive SF fantasies had begun to appear in pulps and he wove the best of these, Mars is Heaven, Zero Hour and the like, into these two books. His SF was then mainstream writing--Colliers and The Saturday Evening Post carried originals whereas Harpers and Esquire reprinted some after original pulp publication.

Bradbury was most prolific in those days, less so later--he was never voluminous in any single work, his book being only expansions of, or collations of, short stories. His economy of style, his magic with words, putting very well remembered feelings and impressions in imaginary contexts, result in more entertainment and literary merit in a 10-page story than in a great many novels 30 or 40 times the length. In the last 5 years he has continued to appear in slicks like Playboy and McCall's, wrote the U.S. Pavilion spiel for the NY Worlds Fair, a long poem to the Apollo astronauts, a British radio shows, Leviathan '99, and filler material for a batch of reprints of good recent appearances collected in a volume called I Sing the Body Electric.

The debate continues over RB's proper inclusion in the SF field. So far as this writer is concerned, the title story of the last described book shows Mr. Bradbury is safely within the broad limits set for SF--electric grandmothers have to be SF! But for honest disagreement and another view, consult pp. 108-13 of In Search of Wonder.

ROBERT SHECKLEY (1928-)

In his one-page autobiography on the last page of his collection Untouched By Human Hands, Robert Sheckley informed us that he was born in New Jersey, bummed around and armed and went to N.Y.U.

Profiles (continued)

Robert Sheckley (continued)

in the late forties, studying writing and writing a lot. He first hit the SF pulp market in 1952 (while scripting some for Captain Video and doing some slick-writing) with a breezy style, biting satire and plenty of belly-laughs, and over the next 7 years he had poured forth over 100 SF tales replete with chuckles and jibes. His stories appear in three splendid Ballantine collections, Untouched by Human Hands (1954), Citizen in Space (1955), and Pilgrimage to Earth (1957), three good Bantam collections from 1960-62, A Store of Infinity, Notions Unlimited, and Shards of Space, and finally in The People Trap, by Dell, which may still be in print.

About 1959 he abandoned SF pulps for the higher-paying mainstream (Playboy and the women's slicks) and is rarely found in his old haunt. Dell printed his novels, Mindswap in 1966 and Dimension of Miracles in 1968, but his SF forte was clearly in stories of the type which were adapted for radio.

CLIFFORD D. SIMAK (1904-)

Simak decided at the age of five to become a newspaperman and "print the truth". He was an avid reader of Verne, Wells and Burroughs and, when it started, Amazing Stories. "Like any newspaperman, he wanted to write and because he liked science fiction he decided that was his natural medium." His first published story, World of the Red Sun, appeared in the December, 1931 issue of Wonder Stories. During the depression years, Simak became a newspaper editor, moving about from paper to paper. In 1937 he learned of John W. Campbell, Jr.'s assuming the editorship of Astounding and he returned to the writing of SF.

In May, 1944, City, a gem of a story, appeared in Astounding--it was the first of a series finally collected by Gnome Press in 1952 and entitled City. During the War and afterwards, he wrote for many adventure pulps but when Galaxy got started in late 1950 he became one of its mainstays.

Mr. Simak uses the world of the future and stories of alien encounters as the framework for morals, telling the truth. His stories are available in three paperbacks: The Worlds of Clifford Simak (Avon), Other Worlds of Clifford Simak (Avon) and Strangers in the Universe (Berkeley). Noteworthy novels, in addition to City, are The Werewolf Principle and Ring Around the Sun.

MURRAY LEINSTER (1896-)

Will F. Jenkins gave parthenogenic birth to his famous alter ego with the publication of an SF story called The Runaway Skyscraper in the February 22, 1919 issue of Argosy. As Mr. Moskowitz points out, his contemporaries' writings had been relegated to a few die-hard fans when Leinster was receiving a Hugo (SF's Oscar) for a novella in 1956. With only an eighth grade formal education, this prolific and imaginative writer probably has more stories anthologized than any living SF writer.

His earlier works were rife with innovative scientific or engineering concepts and all contained the basic theme of man against

Profiles (continued)

Murray Leinster (continued)

nature. Later he kept pace with the times by departing from these absolutes to add humor (for instance, A Logic Named Joe) and humanity to his fiction.

Three paperback collections present a fair sampling of Leinster's short story craft: Twists in Time (Avon), The Aliens (Berkeley), and Monsters and Such (Avon). A host of novels (none outstanding) are available to choose from: The Forgotten Planet, The Creatures of the Abyss, War with the Gizmos, Monster from the Earth's End, Space Platform, Planet Explorer and many more.

ROBERT HEINLEIN (1907-)

To Heinlein, the short stories have been incidental to the novels--Hugo's have been awarded for Double Star (1955), Starship Troopers (1959) and Stranger in a Strange Land (1961) but Glory Road, The Puppetmasters, Waldo, Revolt in 2100, Farnham's Freehold, and others are noteworthy as well. An Annapolis graduate of 1929, Heinlein's SF career began with Life Line in Astounding, August, 1939, which was not noteworthy but by the time Requiem appeared in January, 1940 (better in print than on DX) fame was assured. Under the pseudonym of Anson MacDonald as well as his own name, Mr. Heinlein made almost continuous appearances in Astounding for 2-3 years thereafter. His Future History series is a well-conceived future in which he can easily place his people and recount his tales.

By the end of the war the slick magazines were ready for SF and Mr. Heinlein was ready for the slicks--he had a large number of stories published there before launching his career of juvenile SF novels with Doubleday and other mainstream houses. It was the independent hardcover publishers (see p. 8) who issued his adult works and were responsible for keeping his entire output from being teenage pabulum.

Mr. Moskowitz makes this statement about Heinlein and his impact on the SF community (in Seekers of Tomorrow, p.214):

"The newcomers and the imitators trying to emulate Heinlein misinterpreted style for substance, sliding their own papier-mâché characters down well-grooved situations past improvised props, with an overall effect as unreal as a puppet show. 'The art that concealed the art' looked easier than it was. There were a great many imitators and they crowded the pages of the magazines until one by one the magazines disappeared. ... [Heinlein] played the role of a literary Pied Piper in the decline of science fiction that continued uninterrupted through the entire decade of the 1950's."

ISAAC ASIMOV (1920-)

Dr. Asimov was a Russian immigrant (naturalized in 1928) who was an avid fan while at Columbia University in the years before the War and had first published in Amazing Stories, March, 1939. It is claimed that Asimov has sold every story written since 1940; it also appears that every story printed has been reprinted. With an M.A. in biochemistry at age 21 (and a PhD after the War) it might be suspected that Asimov would write stories which were overly scientific or, as the phrase goes, gimmicky, but this is

Profiles (continued)Isaac Asimov (continued)

not the case. One element in his writing is revealed in the title to his 100th book (or chereabout) Asimov's Mysteries. Unlike Fred Brown who is well known in both fields, he blends SF and the detective story very well. Best known among his SF works are his Robbie the Robot stories, his Foundation series (novels and related stories), his acclaimed novel, Pebble in the Sky (DX #30) and his classic novella, The Martian Way.

In 1958 he retired from Boston University to full-time writing involving primarily the popularization of the sciences. Since then most of his shorter pulp fiction has gone to Fantasy & Science Fiction where his Science article is a monthly feature.

JAMES E GUNN ()

Lacking any biographical notes for guidance, we can say little about Mr. Gunn other than that, like Sheckley, he started publishing in the SF field about 1952-53, hails from Kansas and is a competent enough writer. He is included in this list more by the accident of his predominant publication in Galaxy than by comparison of his stature in the SF field to others in these Profiles. His only collection of stories is Future Imperfect, a Bantam paperback first released in 1964.

FREDERICK POHL (1920-)

A fan from the late thirties like Asimov, Fred Pohl edited two short lived SF pulps, Astonishing Stories and Super Science Stories, 1940-42 and acted as literary agent for SFers after the War. He has edited numerous anthologies and in particular a notable Ballantine Books collection of original SF tales called Star Science Fiction Stories (7 books in a series); many of these originals have been reprinted again and again. In the 1950's Mr. Pohl was an active contributor to Galaxy and became its editor (as well as editor of companion mags, If and Worlds of Tomorrow) after H.L. Gold.

He collaborated with C.M. Kornbluth on the novels, The Space Merchants (see "CBS Radio Workshop" which follows) and Wolfbane as well as stories collected in The Wonder Effect (Ballantine 1962). His short stories are collected in five Ballantine paperbacks: Turn Left at Thursday, The Case Against Tomorrow, The Abominable Earthman, Tomorrow Times Seven and Alternating Currents. His newest paperback Digits and Dastards contains entertaining shorts and articles.

Closing Comments on X-1:

It is hoped that this will not be the last word on the X-1 series but rather that articles based on letters, or the letters themselves, from the people connected with the show will be published as the last part of this magazine. If it takes more time to develop "new slants" on the shows mentioned in this publication, there may be a supplement issued to all purchasers.

THE CBS RADIO WORKSHOP: OCCASIONAL BRILLIANCE IN SF AND FANTASY

"Radio's Distinguished Series Dedicated to Man's Imagination: The Theatre of the Mind."

The old Columbia Workshop, broadcast on CBS from March, 1936- to late 1942 and revived for 1946 only, was revived on January 27, 1956 and ended on September 22, 1957. The Network has admitted that their records are sketchy (and in fact non-existent with respect to the period February 24, 1956 to July 27, 1956, both inclusive). Nevertheless, from the network and other sources a partial listing of the shows performed on the series which fall within the ambit of treatment in this zine has been prepared.

The premier performance on the series was a two-part rendition of Aldous Huxley's famous novel, Brave New World. The show was aired on January 27 and February 3, 1956. The splendid adaptation was by William Froud and Mr. Huxley served as narrator. The cast included Joseph Kearns, Herb Butterfield, Bill Eidelson, Gloria Henry, Charlotte Lawrence, Polly Baer, Dora Singleton, Jack Kruschen, Vic Paren and Lorraine Tuttle. The program was produced and directed by Mr. Froud and featured music by Bernard Herman. This hour play is one of the very best plays ever produced on radio!

The story by George Stewart called Storm was broadcast on February 10, 1956. Whether or not this story is within the genre can be debated.

Two short fantasy pieces by Ray Bradbury were presented on February 17, 1956, Season of Disbelief and Hail and Farewell. The first involves an old lady who cannot get young girls to believe that she was ever young; it is a splendid example of Bradbury's poetic treatment of age. The second is the story of a boy who does not visibly age and it is an equally sensitive treatment of youth. The adaptation and direction was by Anthony Ellis: The excellent performers in the first piece were Virginia Gregg, John Dehner, Dawn Bender, Marian Richmond and Herb Butterfield, and in the second, Richard Beale starred supported by Stacey Harris, Vivi Janis, Lawrence Dobkin, Paula Winslow, Roy Glenn, Billy Chapin and Peggy Weber. Ray Bradbury himself did the narration. Very appropriate music was prepared by Jerry Goldsmith.

On September 14, 1956 the series featured an original script by Robert Nathan called A Pride of Carrots, which was science fiction. The script was later published (as a script) in the December, 1959 issue of Fantasy and Science Fiction and reprinted in the late sixties in Science Fiction Oddities, a Groff Conklin anthology for Berkeley paperbacks.

On November 11, 1956 another Robert Nathan script was performed, The Weans. The story also appeared in Harpers at some time during the year. It was included in Judith Merrill's first anthology of the Years Best SF in 1957, under the title Digging the Weans; it is a delightful account of reconstruction of our civilization by archaeologists of the future.

On February 17 and 24, 1957 the series presented an outstanding adaptation by Charles S. Monroe of the novel The Space Merchants by C.M. Kornbluth and Frederick Pohl--one of the best satirical works of SF ever produced. The show was produced and directed by Paul Roberts and starred Stotts Cottsworth and Virginia Kaye with a supporting cast of many familiar names from X-1: Ralph Camargo,

CBS RADIO WORKSHOP (continued)

Leon Janney, Joseph Bolan, Ian Martin, Jackson Beck, Ed Prentiss, Joseph Julian, Mary Patton, Bob Dryden, Ralph Bell and Joe Helgeson. The splendid sound effects were by Tom Buchanon and Tom Perkins and music was by Sam Matlovsky. The production ranks with one of the best of radio, SF or otherwise. The story involves a future run by admen; Copysmith Star Class Mitchell Courtney finds himself appointed to spark one of the chief's pet projects, the Venus Rocket, which has not been "sold" well enough but someone is out to get Mitchell...

Little can be learned of the shows on April 28, 1957 and May 5, 1957 entitled, respectively, Light Ship and Nightmare; the chances are that at least one of these was within the genre but, unless a copy of the show is located, no further information is expected.

On May 12, 1957 the show was The Long Way Home, which is the title of a Poul Anderson novel serialized in Astounding in 1955. This is probably a half-hour digest of the story and could be well worth having.

On July 21, 1957 the program presented The Green Hills of Earth, Robert Heinlein's classic tale of "the blind singer of the spaceways". See DX #13 and X-1 #32. To judge by the quality of the performances and presentations on this CBS series, this show may be better than the NBC versions.

Finally, on August 18, 1957 (five shows from the end of the series) The Celestial Omnibus by E. M. Forster was performed. This is an oft-anthologized fantasy.

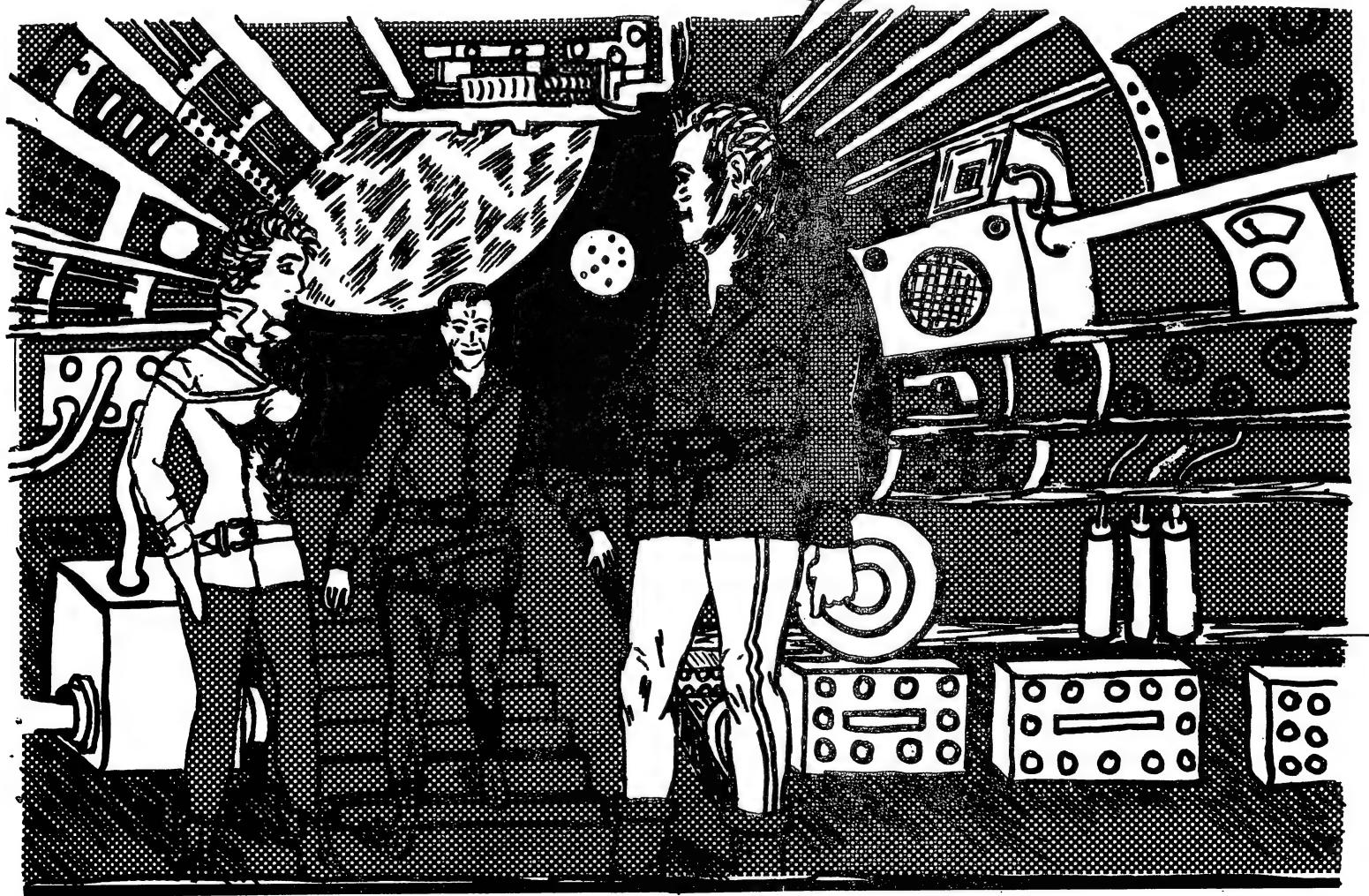
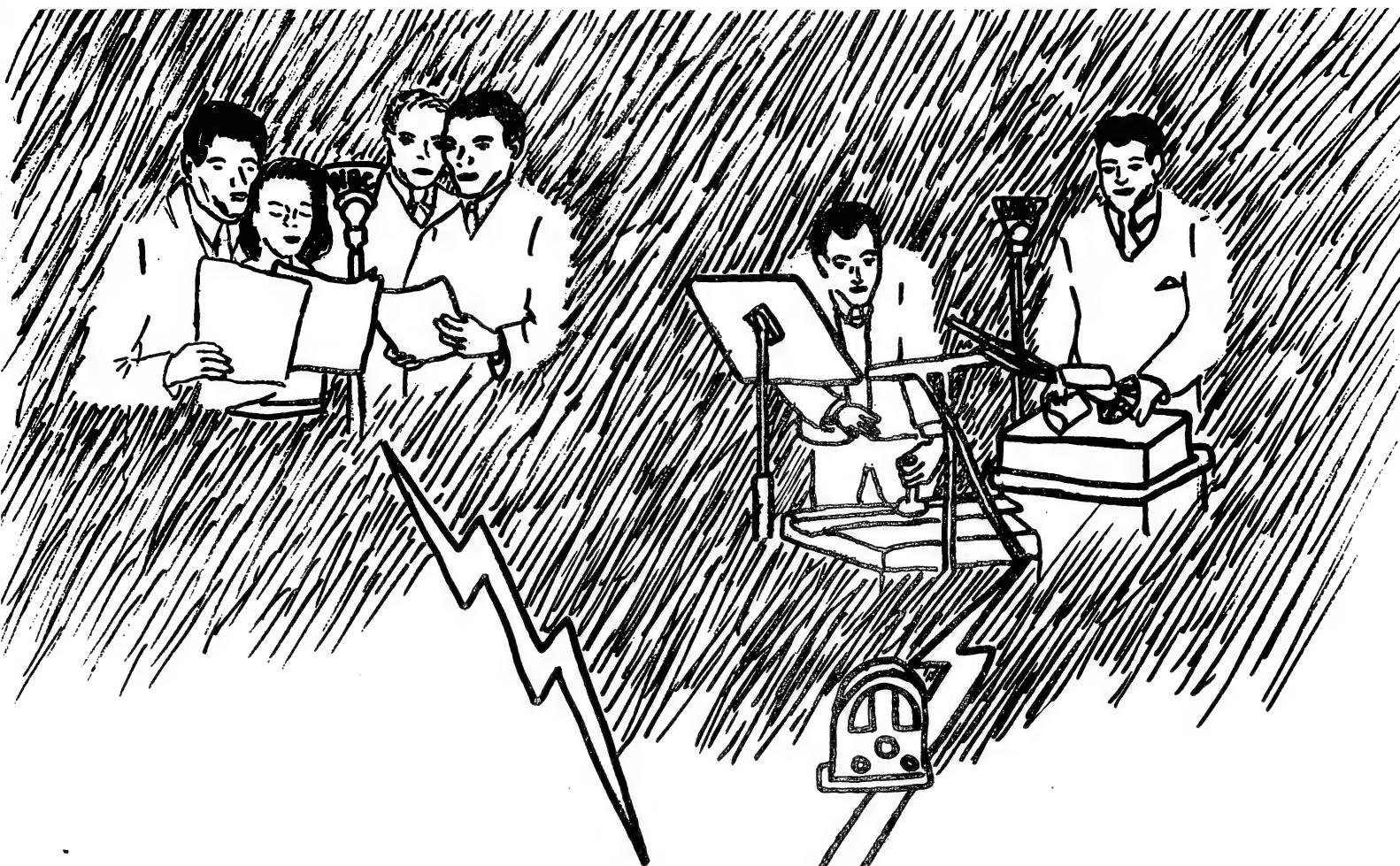
There may have been original SF scripts presented on the series, either during the six-month hiatus in the records or disguised under some unfamiliar name such as The Billion Dollar Fizzle of Figger Fallup (8/24/56) or The Hither and Thither of Danny Dither (9/7/56) or even When the Mountain Fell (10/26/56). It is suspected that during the hiatus in the records a show was presented called The Enormous Radio, which is reportedly SF.

There is a very great need to canvass collectors for the development of further information on this splendid series, because the network is definitely unable to provide further assistance and should not be pestered with requests for more information, copies of the shows or copies of the scripts. This last announcement was requested by Mr. Bernard S. Krause, Director of Business Affairs for CBS Radio in a letter dated April 21, 1970. Copies of the partial series list are available for letters containing other information on any of the topics of this magazine by writing to the address on page 1.

Sad to say, Mr. Krause stated that there are no dramatic series of any kind being produced and broadcast on CBS Radio at present. It is a real shame for this excellent vehicle for imaginative fiction, speculative fiction, to be so neglected.

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Illustration on the second page following represents The Illusion of Radio, as actors and actresses around the microphone aided by sound effects technicians create a scene on the bridge of a spaceship.



EXPLORING TOMORROW: The Best Narrated and Worst Preserved

At some time between 1956 and 1958 the Mutual Network was approached by a gentleman named "Sandy" Marshall with the idea that a SF program should be produced using a big name in the field as editor and narrator for the series. The editor of Astounding Science Fiction magazine, Mr. John W. Campbell, chose the stories to be presented and furnished the narration.

Through some mysterious means most of the shows in circulation which are from this series have had X-1 introductions dubbed onto them. I have not been able to locate a show that starts before the words "And now Mr. Campbell..." or continues after final commentary by Mr. Campbell against the background of the theme "As Time Goes By".

In a letter dated January 12, 1970 Mr. Campbell said: "I gave an introduction and a commentary 'between the acts' on each show; the commentaries were designed to act as bridges between parts of the show and save time otherwise needed for scene-setting action... One other identifying key: We used as a theme song in the introduction (and post commercial breaks) 'As Time Goes By'. If that's on a tape, my voice should be, too....I never emceed any other radio show. Therefore, any tape with my voice on it has to be an 'Exploring Tomorrow' show."

In his letter Mr. Campbell recalls only two of the shows which were produced on the series:

The Escape--This was written by Mr. Campbell himself under his pseudonym Don A. Stuart and was published in Astounding, May, 1935. His description was "Girl assigned by genetics board to marry one man, thinks she's in love with young artist who isn't her type, actually. Winds up marryigg the genetics board's selection."

Look Out! Duck! --This story by Randall Garrett (written under the pseudonym David Gordon) was published in Astounding, September, 1957. Mr. Campbell says: "One of the best of the shows...Due to a breakdown, they had to hatch 5,000 fertile duck eggs in an interstellar freighter--and the ducklings need a 1.5 G gravity to develop properly."

In addition to these two shows, neither of which I have heard, the only properly identified show I have discovered is what most lists called "The Secret"; it is:

With All the Trappings-- Randall Garrett published this story in the November, 1956 issue of Astounding. It is a report of an FBI agents trip to a very secret government installation to discover a foreign spy.

What follows is a list of shows which are available in collections, together with titles assigned by collectors and, like the Secret, almost assuredly not the title of the original story.

1. The Convict--an escaped convict steals a spaceship and flies to Earth to escape his cold prison planet, Mars.
2. Country Boy--a boy from Montana comes to New York where he meets a girl who robs him. It is a very human story.

3. Desert Object (also known as The Alien)-- a ball-like alien lands near a remote gas station and uses one word, "Nago."
4. Dreams--a man named Bedford has dreams of the future which will follow an atomic war.
5. The First Men on the Moon--an American lands on the moon and finds the Russians already there...but in trouble.
6. Flashback--while awaiting the birth of his first child, a man dreams of participating in a future war...as his son!
7. Gift--a man falls in love with a woman from the future just before his death in a car accident.
8. How Big is a Man (also known as a Man and a Wolf)--a man and a wolf hunt down an alien invader.
9. The Last Doctor--in the disease-free future, a girl seeks out the last doctor when her sister becomes ill.
10. Mimic--a man visits his sister after five years in space but it develops that he has been possessed by an alien being.
11. The Mutant(s)-- a mutant who can project images leaves a hospital to try to live a normal life.
12. Overpopulation--the government of Earth tries to convince an ambassador from another world (a former colony) to accept colonists from the badly overcrowded Earth.
13. Planet of Geniuses--a military representative from the Galactic Empire and a scientist visit a backwards planet where Empire scientists have been experimentally creating a race of geniuses.
14. Stowaway--a scientist is discovered aboard the first space ship to the moon as a stowaway; he has some peculiar plans.
15. Time Traveller--a man comes back in time to assure that his grandmother marries his grandfather.

There may be another in the series which one collector calls The Trouble with Robots and attributes to Isaac Asimov. No copy of this show has been reviewed; however, the title does not appear in the SF indeces, as Asimov's or anyone else's.

These shows are very entertaining, often thought provoking, and usually are not in the best sound condition unfortunately. Mr. Campbell's commentary is always interesting.

As this was a purely SF series, it is especially frustrating to have so little information but a thorough review of the Astoundings of the period 1955-58 would probably supply the correct titles to as many as half of those listed above.

RANDOM NOTES ON OTHER SF DRAMA AND IMAGINATIVE TALES

What adult science fiction was there on radio other than the shows already discussed?

Frankenstein, that mixture of SF and horror, had been produced on CBS in 1932 in a series of 13 episodes, starring George Pal (the producer and director, 18 years later, of the movie Destination Moon.)

As issue number one stated, the most sensational show in the genre was broadcast on Sunday evening, October 30, 1938 on the Mercury Theatre. Howard Koch had written a number of scripts for the series and for that night he had been asked to prepare an adaptation of H.G. Wells' War of the Worlds. The play was called Invasion from Mars and was produced by and starred Orson Welles, then reknowned for his success on Broadway (two years later he was to make his famous movie, "Citizen Kane") as well as for his dramatizations of The Shadow. Although the realism was limited to the first 20 minutes or so of the show, it has been documented that a number of people believed the invasion was real and responded with panic.

A popular horror series of 1934-39 featuring scripts by Alonso Dean Cole was The Witch's Tale. Only one show, The Entomologist (involving giant insects) comes to mind as a representative of the genre; it was aired on May 2 and 4, 1934.

An imitative series called The Hermit's Cave might have had occasional ventures into SF, for example, in the fall of 1940 there was broadcast a play called From Another World, which dealt with the strange aftermath of a meteor's landing.

Lights Out on NBC was basically a horror show started in the late thirties but after the War and at the hands of a playwright named Arch Oboler, a few of the stories became science fictional in nature, to wit: The Immortal Gentlemen; Revolt of the Worms; Rocket from Manhattan; The Day Sinatra Got Fat, etc. (Some of these shows were rebroadcast at some later date under the series title, Arch Oboler's Plays or The Devil and Mr. O).

Suspense was launched on June 17, 1942 and did not end until September 30, 1962. During its course there were occasional explorations into SF, notably: an adaptation of Donovan's Brain by Curt Siodmak on May 18 and May 25, 1944 starring Orson Welles; The Man from Tomorrow (starring the Frank Lovejoys); Zero Hour, an adaptation of the Ray Bradbury story; The Doom Machine on March 4, 1962 with Leon Janney; The Man Who Went Back to Save Lincoln aired on February 11, 1962 with Curt Benson; The Country of the Blind by H.G. Wells; You Died Last Night broadcast on April 1, 1962 with Robert Redick and Santos Ortega; The Enormous Radio; Report from a Dead Planet; and The Frightened City, to name a few.

Quiet Please on ABC with one of the most haunting musical introductions was primarily the work of writer Willis Cooper and actor Ernest Chappel. One definitely SFish program was called The Thing on the Fourble Board, an eerie SF-fantasy.

Escape on CBS from 1949 until September 25, 1954 (when it was replaced by Gunsmoke) featured action stories in the main, but listeners in the early fifties were treated to Conqueror's Isle, an adaptation of a Nelson Bond tale; North of Polaris, an original SF script; The Invader starring Howard McNear and Fay Bainter; The Abominable Snowman and The Country of the Blind.

Random Notes (continued)

The Mysterious Traveller rode the airwaves for Mutual during the period 1944 to 1952 and featured many original scripts by Robert A. Arthur. SF lays claims to the following among others: The Man the Insects Hated (7/27/47); Behind the Locked Door (11/6-51); Strange New World (2/19/52) with Maurice Terpilin and Lawson Zerbe; The Planet Zevius (5/1/51); If You Believe (12/29/46); Fire in the Sky (with Brett "The Shadow" Morrison, Leon Janney and Joyce Gordon); The Most Famous Man in the World (11/13/51) with Lawson Zerbe; Murder in 2952; and The Green Plague.

Inner Sanctum, the famous horror show introduced by the ghoulish punster Raymond and the sound of the creaking door, does not appear to have entered the field very often; in fact, from the sampling of collections only the show, Perpetual Life (12/12/45) starring Richard Widmark, seems to involve a scientific discovery.

At some time a series called Family Theatre presented some SF shows; The Exploration was an interesting adaptation of the Arthur C. "2001" Clarke story Star. Other titles were Adventure of the Submerged Mountain, The Monster, Nuclear Attack and Nightmare at Noon.

Another unresearched show called Hall of Fantasy (possibly foreign) aired a program entitled The Man from Second Earth.

In the 1960s SF has remained on radio by the hardest; Theatre Five (ABC 1964-65), a Canadian series called Theatre 10.30 (or sometimes Mystery Theatre), and a South African series SF 68, presented some fine contemporary SF productions.

SF 68's only titles known to date are:

The Answer (could be one of three stories written after 1950)

The Cage (ditto)

Death Dust, by Frank Harvey

Last Rites, by Charles Beaumont

The Signals

A Sound of Thunder, by Ray Bradbury (a magnificent production of a magnificent short story)

Wanted in Surgery, by Harlan Ellison

Theatre 10.30's most notable contribution to radio is a fine adaptation of The Pedestrian by Ray Bradbury, particularly significant in its mood and social comment. Also some classic horror tales have been adapted for the series.

Theatre Five carried a host of original plays and most of the shows are available due to the rebroadcasting of many in certain areas now that tapers have become somewhat organized. The following at least are good SF:

[In] Absence of Intelligent Life	Outside Time
All the Bright Young Ones	The Terror from Beyond
Molecule Masquerade	The Wandering Spaceman
My Other Self	We are All Alone
The New Order	World Enough and Time
The Odyssey of #14	Your Time is Up

There are certainly many, many more from this series which are clearly within the genre.

In the hearsay department, the Civil Defense authorities had an hour show produced in the 1950s based on Phillip Wylie's

Random Notes (continued)

potboiler of a novel called Tomorrow; it illustrates the differences between preparedness and the failure to prepare when the U.S. is H-bombed.

The final word on radio SF must be addressed to the BBC and also the Canadian, South African and Australian radio networks. In these places radio and SF on radio is very much alive even in 1970! The BBC has placed especial emphasis on serialization, resulting in three-to-six hour long presentations, such as Host Planet Earth, The Kracken Wakes (an adaptation of the John Wyndham novel, Out of the Deeps) and Orbiter. It is also noted that there have been one hour adaptations such as Dune Roller by J.C. May (from Astounding, December, 1951). Ray Bradbury wrote an original script for an hour show called Leviathan '99 produced last year.

HORROR

As somewhat of a service to horror fans, none of whom seem to have the full set of available shows in each series, and to standardize the information provided with respect to these shows the following tabulations have been hastily prepared and frankly there is no time to do the more helpful task of alphabetizing them. This magazine has to close tonight!?

PERIL: I know very little about this series except for the following titles: [Some could be SF![]]

Killer	Desparate Tuesday
Three Steps to Fortune	The Assassins
Curse of Ramses	Three Hunted Men
Darkness Within	Listening Post
C-4	Assignment in the Dark
Sidewalk Empire	Man Against a City
Dark Desparation	The Last Man
Escape to Eternity	Flight to Nowhere
The Experiment	A Cup of Tea
The Long Walk	Ultimate
Undivided	

THE WITCH'S TALE (see p.46):

Physician to the Dead
 Devil's Mask
 The Entomologist (5/2/34 & 5/4/34)
 Four Fingers and a Thumb (1939)
 The Hairy Monster (1935)
 In the Devil's Name (1/8/37 & 1/15/37)
 Physician to the Dead
 The Puzzle (1939-40)
 The Violin (1939)
 The Werewolf
 The Wonderful Bottle (7/25/34)

OBSESSION: (It would seem to be another network's response to CBS's Suspense).

Train to Prison (with Vincent Price)
 The Case of the Living Dead
 The Lights of Land's End

EMOTION: [NBC's answer to Suspense]:

Jetatura--(7/6/49)--with Joseph Schildkraut (deals with the Evil Eye)

QUIET PLEASE (See p. 46)--an excellent fantasy/horror series:

And Jeannie Dreams of Me

Clarissa (1948)

Lillies

The Thing on the Fourble Board

Valentine

INNER SANCTUM (see p. 46):

Dead Reckoning--with Art Vinton

Death by Scripture--with Steve Schnaubel (10/9/45)

Death Has Claws

Death Is a Double-Crosser

Death Is a Joker--with Peter Lorre

Death Ship (1939)

Devil's Fortune--with Carl Swenson (1/31/49)

Desert Death--with Horace Braham (1943)

Ghosts Always Get the Last Laugh

Murder Comes At Midnight

Murder Mansion (4/6/47)

Only the Dead Die Twice--with Larry Haines (3/28/49)

Perpetual Life--with Richard Widmark (12/12/45)

Study for Murder--with Boris Karloff (5/3/42)

The Tell-Tale Heart--with Boris Karloff

Till Death Do Us Part (10/16/45)

Twice Dead--with Larry Haines (11/6/50)

The Unforgiving Corpse

The Vengeful Corpse--with Barbara Week and Carl Swenson (9/12/49)

LIGHTS OUT (NBC) (see p. 46): It is very possible that some of these titles only appear on the later series Arch Oboler's Plays:

The Coffin in Studio B (by Willis Cooper?)

Reunion in Death (by Willis Cooper, 1949)

Mirage--with Virginia Gregg and Jack Kruschen

The Immortal Gentleman

Big Ben

Cat Wife--with Boris Karloff

The African Story--with Lurene Tuttle and Ben Wright

The Revolt of the Worms

Visitor from Hades

Him or Me

Rocket from Manhattan

Bathysphere

The Day Sinatra Got Fat--with Jack Kruschen

The Ghost on the Newsreel Negative

THE STRANGE DR. WEIRD (15 minutes):

The Dark Wings of Death (2/6/45)

Murder One Million B.C. (5/8/45)

MYSTERIOUS TRAVELLER (see p. 47)

The Man the Insects Hated (7/27/47)
Behind the Locked Door (11/6/51)
Strange New World (2/19/52) with Maurice Torplin & Lawson Zerbe
The Planet Zevius (5/1/51)
If You Believe (12/29/46)
New Year's Nightmare (1/5/47)
Fire in the Sky (with Brett Morrison, Leon Janney, Joyce Gordon)
The Most Famous Man in the World (6/6/51?)(11/13/51?)-Lawson Zerbe
The Man Who Knew Everything (10/11/52)
Lady in Red (5/23/50)
Change of Address--with Maurice Torplin, Wendell Holmes
The Devil and the Deep Blue Sea--with Lawson Zerbe
Hideout--with Maurice Torplin and Lawson Zerbe
Murder in 2952 (1952)
Stranger in the House (1/29/52)--with Maurice Torplin
Vacation from Life
No One on the Line (9/1/46)

The Green Plague (1949)ESCAPE (see p. 46)

Leinengen vs the Ants--with Tudor Owen, Gerald Mohr (8/4/49)
" " " " --with William Conrad (1951)

Plunder of the Sun (7/13/46)

Shipment of Mute Fate--with Harry Bartell, Barry Kroeger

Violent Night with William Conrad (4/1/54)

Action--with Joseph Kearns (1953)

North of Polaris--with William Conrad and Hy Averback (1953)

Conqueror's Isle (by Nelson Bond)

The Command--with Bill Johnstone (12/6/49 and August, 1951)

Pressure--with William Conrad and Hy Averback (1953)

7 Hours to Freedom

The Birds

Border Town--with Jack Webb (12/13/49)

Eye of Evil--with John Dehner (7/17/54)

Flood on the Goodwin (7/24/54)

The Heart of Kali (9/25/54)

The Invader--with Howard McNear, Fay Bainter (1953)

The King of Owanatu--with Tony Barret, Clayton Post (8/27/54)

Maracas--with William Conrad (11/22/49)

Night of the Gun--with Herb Ellis, Byron Kane (7/31/54)

The Pistol--with Gerald Mohr, Betty Lou Gierson

The Price of the Head--with Mary Jane Croft, Hans Conreid (8/7/54)

The Return--with Lawrence Dobkin (1953)

Seeds of Greed--with Gary Merrill, Ben Wright

The Sure Thing--with Anthony Ross, Jeff Corey (1/17/50)

Three Skeleton Key[Quay]--with Elliot Reed, William Conrad and Harry Bartell (11/15/49) (see also Suspense)

Treasure, Incorporated--with Frank Lovejoy (1/24/50)

Two and Two Make Four--(8/20/54)

Two If By Sea--with Paul Fries

The Vanishing Lady--with Joan Banks, Ben Wright

Waxworks--with William Conrad

Mysterious Traveler (continued)

The Abominable Snowman--with William Conrad
Figure a Dame--with Frank Lovejoy
Port Royale
Country of the Blind
The Man Who Won the War
Letter from Jason
The Open Boat (By Stephen Crane)
The Grove of Ashertal

SUSPENSE:

Sorry, Wrong Number (by Lucille Fletcher)--with Agnes Moorehead
(5/25/43 and 9/6/45)
Three Skeleton Key--with Vincent Price (rats invade lighthouse)
The Pit & the Pendulum (by E.A. Poe)--with Raymond Burr
The Black Door--with Robert Redick
The Marvelous Barastro--with Orson Welles (4/13/44)
The Thirteenth Sound--with Agnes Moorehead (2/13/43)
Suspicion--with Charles Ruggles
The Sisters--with Agnes Moorehead (5/30/44)
The Man Who Thought He was Edward G. Robinson--with E.G.Robinson
(10/17/46)
Donovan's Brain (by Curt Siodmak)--with Orson Welles (5/18/44 &
5/25/44)
The Man from Tomorrow--with the Frank Lovejoys
August Heat (by W.F. Harvey)--with Ronald Coleman (5/31/45 or
8/20/45)
Zero Hour (by Ray Bradbury)
The Burning Court (By John Dickinson Carr)--with Charles Ruggles
(6/17/42--premier)
Devil's Stohe--with Gilbert Mack, Reynold Osborne (9/30/62-last)
Frankenstein--with Stacey Harris
Elwood--with Eddie Bracken
The House in Cyprus Canyon--with Robert Taylor, Howard Duff and
Cathy Lewis (Xmastime, 1946)
The Flesh Peddler--with DeForest Kelly
Life Ends at Midnight--with Dane Clarke and Fay Bainter (2/17/44)
Lucky Lady--with Fay Bainter
The Man Who Couldn't Lose--with Gene Kelly
Murder By the Book--with Gloria Swanson
The Lost Ship--with Matt Cooper, Jean Giklespie (8/22/62)
On a Country Road--with Cary Grant, Cathy Lewis
The Swift Rise of Eddie Albright--with Phil Silvers
Slow Burn--with Dick Powell (1947)
Boor of Gold--with Myron MacCormack
Beyond Good and Evil--with Joseph Cotten
Double Identity--with Victor Perrin
The Doom Machine--with Leon Janney (3/4/62)
The Man Who Went Back to Save Lincoln--with Curt Benson (2/11/62)
Country of the Blind
The Search for Isabel--with Red Skelton (11/3/49)
You Died Last Night--with Robert Redick and Santos Ortega (4/1/62)
Death of an Old Fame--with Larry Haines
Never Steal a Butcher's Wife--with William Conrad, Cathy Lewis
Jolly Death Riders--with William Holden, Cathy Lewis (Sept., 1951)
The Great Train Robbery--with Fred McMurray

Commuter's Ticket--with J. Carroll Naish, Howard Duff and Jim Backus (8/1/46)
I Won't Take a Minute--with Lee Bowman (12/6/45)
Return Trip--with Elliott Reed, Cathy Lewis
Angel of Death--with Paul Heinried (1/3/45)
A Week Ago Wednesday--with Nancy Kelly (11/29/45)
The Argyle Album--with Robert Taylor (12/13/45)
Double Entry--with Keenan Wynn, Hume Cronyn (12/20/45)
Dog Star (tearjerker, 1957-58)
Night on Red Mountain--with Lawson Zerbe, Jim Bowles and Mandell Kramer (Nov., 1960)
Pasteboard Box--with Joseph Cotten (1/14/46)
My Darling [Dear] Niece--with Dame May Whitty (1/24/45 or 46)
Moonlight Sail--(Dec., 1949)
Please Believe Me--with Joan Loring, Robert Redick
Quiet Night--with Stacey Harris
Three Times Murder--with Rita Hayworth (1946)
The Body Snatchers (1942)
Chicken Feed--with Ray Milland
The Crowded Void--with Bartlett Robinson
The Devil's Saint--with Peter Lorre (1/19/43)
Diary of Saphronia Winters--with Agnes Moorehead (8/21/44)
The Doctor Prescribed Death--with Bela Lugosi
The Enormous Radio
Fear Paints a Picture--with Nancy Coleman (4/16/43)
The Hitchhiker--with Orson Welles (9/2/42)
The Kettler Method--with John Gibson, Gloria Stuart
Leinengen vs. the Ants--with Louis van Ruten, Ed Linegan, Martin Blane
Love's Lovely Counterfeit--with Humphrey Bogart, Lorraine Tuttle (3/8/45)
The Man Who Stole the Bible--with John Lund
Never Follow a Banjo Act--with Margaret Whiting
The Old Man--with Larry Haines, Lawson Zerbe (12/31/61)
One Happily Little Family--Ray Noble, Lee Patrick
A Passage to Benarlis--with Paul Stuart, Barry Kroeger (10/23/42)
The Pit and the Pendulum--with Jose Ferrer (11/28/47)
Till Death Do Us Part--with Peter Lorre, Alice Frost and Mercedes MacCambridge (12/15/42)
Waiting
Winner Lose All--with John Lund
Yuletide Miracle--with Larry Haines and Santos Ortega (12/17/61)
Speed Trap--with Everett Sloane, William Conrad
Nothing Up My Sleeve--with Alessa Ande, George C. Kular
Jack Ketch--with Charles Laughton (1955)
Devil in the Summer House
Moment of Darkness--with Peter Lorre (4/20/43)
Murder Goes for a Swim--with Warren Williams
Menace in Wax (1943)
The White Rose Murders--with Maureen O'Hara (1943)
Let There Be Light (1961)
The Sin Eater (1962.)
Snow on '66--by William N. Robson (usual host) (7/15/62)
Dagger of the Mind
The Twelfth Rose
Two Birds with One Stone (5/17/45)
Community Property--with Kirk Douglas

Suspense (continued)

The Cave of Ali Baba
Back for Christmas (by John Collier)
Love from a Stranger [Philomel Cottage]--with Orson Welles, Ger-
aldine Fitzgerald (10/7/43)
The Search for Henri Lefevre--with Paul Muni and Hans Conreid
(7/6/44)
Drury's Bones--with Boris Karloff
Report on a Dead Planet
Like Man, Somebody Dig Me--with Dennis Day
The Frightened City--with Harry Bartell
Perchance to Dream--with Paul MacGrath (3/18/62)
Reprise--with John Garfield
The Island
One Chef Well Done
Crank Letter
With a Case of Nerves--with E.G. Robinson
Ghost Makers
The Night of the Storm--with Rosemary Prinz

Theatre 10:30 (Can.B.Co.)

Ghost Town Hermit
Yellow Wallpaper
The Wendigo
The Screaming Skull
Two Little Punctures
Trespassers Will be Experienced Upon
Enoch Soames
Greenlaugh Moor
The Pedestrian (by R. Bradbury)
The Monkey's Paw (by W.W. Jacobs)
The Signalman (by Chas. Dickens)
Dream Woman (by Wilkie Collins)
The Hitchhiker
The Beast
The Thing in the Hall (by E.F. Benson)

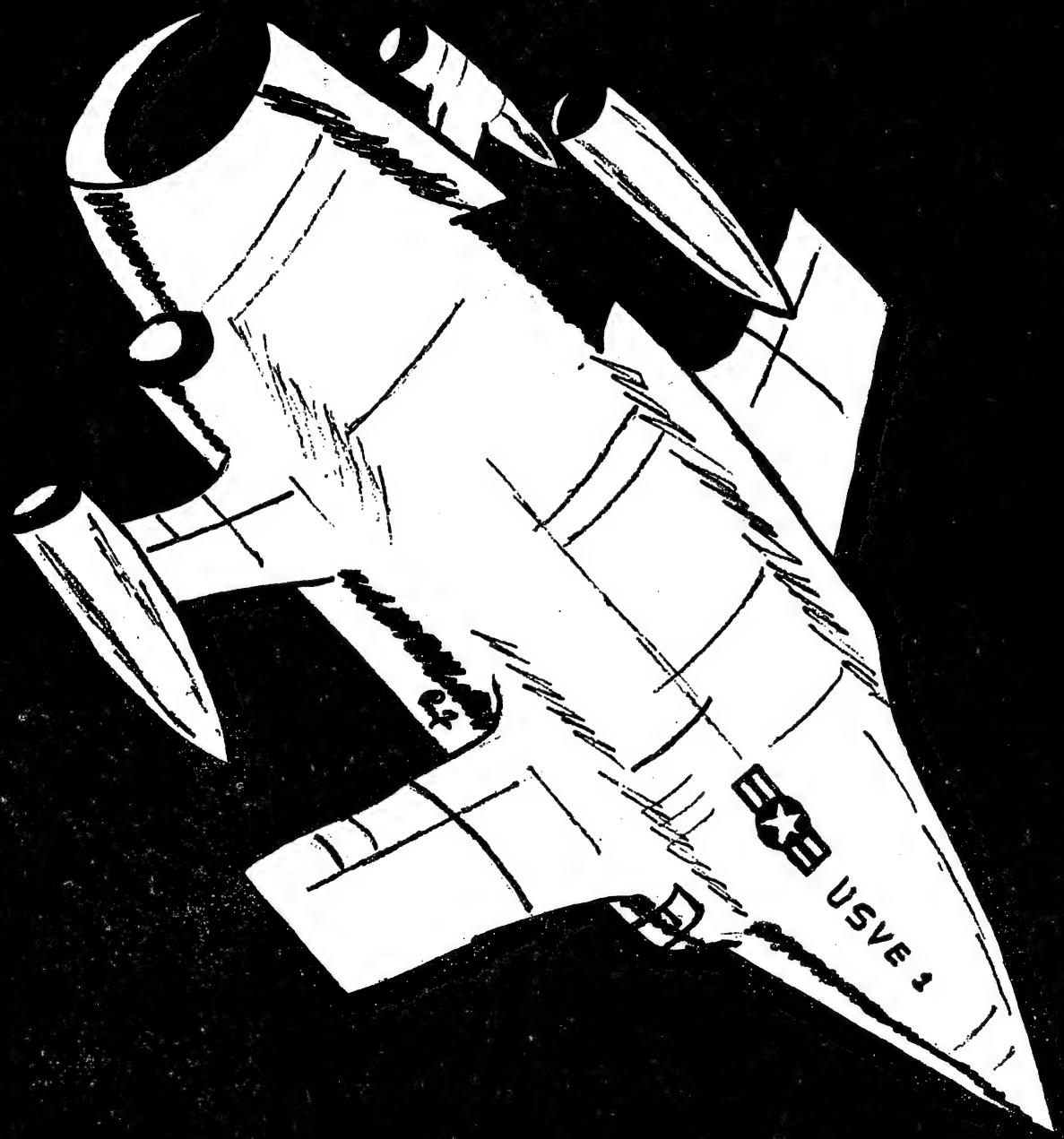
The Creaking Door (So.Afr.)

Don't Take My Blood
The Dummy
Midnight Express
Happier Dead
The Haunted Hangman
Aunt May
Bring Back Her Bones
The Cat Woman
Don't Go Down the Mine
Face to Face
I See Ghosts
The Three Wishes
Dangerous Dive
Ghosts at Ridgeways
Mystery of the Masoleum

These foregoing lists, not being within the prime area of interest, are not at all complete; however, they purport to reflect the basic agreed-upon information from the lists of several collectors.

Suspense consistently had the best known actors and actresses and probably the best consistently good writing done for it; William Spier, John Dickinson Carr and later William N. Robson were the guiding lights to the quality of the product presented. Many of the shows listed above are not science fiction or horror; they are straight adventure stories, crime stories, or just plain corn; some are humorous. Without listening to each it would be foolhardy to try to classify them. They are presented for what such a list might be worth to anyone. Meade Frierson III 5/19/70

X MINUS ONE



SUPPLEMENT TO STATIC, FLUTTER & POP #2:

This pamphlet is the product of many hands trying to do properly what my own should have done prior to the publication of the information on science fiction and horror shows back in May in SF&P 2.

While some major items still defy all attempts at research, enough material seemed to be at hand to warrant the publication of these corrections and additions at this time.

Future plans call for publication of SF&P 3 next spring (or as soon as there is sufficient new information, interviews, etc. to warrant it). Further details are due to be supplied to those on this mailing list.

The many hands responsible for partly removing the stone wall I was facing after publication of SFP 2 deserve far more praise than I can bestow upon them. The helpful people who have promoted this project and caused the errors and omissions to be clarified for the sake of, call it Truth, are gratefully acknowledged with names and addresses. If this effort is appreciated, let them know it, not me. Our only interest was to foster interest in this fine field of old radio, and it seems to have achieved this end.

Certain individuals have given plentifully of their time and are due to be mentioned in connection with many items. For the sake of simplicity, I have set forth their addresses below and acknowledge only the names at the appropriate places:

Morris Scott Dollens, 4372 Cooledge Avenue, Los Angeles, Calif. 90066
Dr. Barry M. Brooks, 54 Woodside Avenue, Winthrop, Mass. 02152
Les Brooks, 20 Chapel Place, Great Neck, L.I., New York 11021
Edward J. Corcoran, 39 Glenwood Road, South Windsor, Conn. 06704
Miller Hahn, 912½ East Washington St., New Castle, Pa. 16101
Dave MacDonald, 6058 29th Avenue N.E., Seattle, Washington, 98115
George Jennings, 7605 Sandra Drive, Little Rock, Arkansas 72209

and, of course, two of the finest and friendliest actors on these shows, Bill Redfield and Bill Griffis. The other actors and production people were of great help, but that will appear in the write-ups appearing hereafter.

Prelude: At the time of writing requests for information are pending with Mr. Sherman H. Dryer, co-producer of 2000 Plus, the first adult science fiction series, and Mr. George F. Foley, producer of the series which was (unfortunately) omitted from SFP 2 entirely, viz. Tales of Tomorrow (How many remember the TV show, too?). Mr. Van Woodward, producer of Dimension X, has likewise not responded with information but with a statement of intent to use the first available free moment to give us some insight into that classic program. He is currently very active in motion picture production.

This is also being distributed as part of a S.F.P.A. mailing (along with a copy of SFP 2). It will be part of mailingx #38 of said Southern Fandom Press Alliance, official editor Don Markstein, 7919 St. Charles, Apt. #3, New Orleans, La. 70119.

Supplement--Page 2

Page 6--2000 PLUS

Add to the second list, where there is a blank, the titles The Rocket and The Skull and That Which Lived in a Steel Head.

According to Miller Hahn (p.1), Frank Buxton and Bill Owens in Radio's Golden Age devote the following sentence to this fine series: "A science fiction show on Mutual of the 1950's brought about because of the growing interest in science fiction." Real in-depth analysis there, Frank and Bill. (Actually, their greatest value was in focusing on the personalities and in the breadth of coverage they afford. This is true of the other people who gave impetus to the current "radio revival" like J. David Goldin, Jim Harmon and Richard Lemparski).

Page 7--2000 PLUS (continued)

Add to The Insect: The cast included Joan Shea, Larry Robinson, Ralph Bell and Bill Griffis. (Thanks to George Fowler, P.O. Box 254, Woodinville, Wash/ 98072.) The program was aired a week before a replay of When the Worlds Met.

Page 8--2000 PLUS (continued)

Add to the list: The Brooklyn Brain--a suitor needs instant culture to impress his intended; luckily, some scientists who think they have an answer to rapid education are looking for a guinea pig (human species). Some marvelous accents are provided by Bryna Raeburn in a dual role straight from Flatbush and Gilbert Mack, Bill Keanie and Mercer McLeod complete the cast.

The Green Thing--in this script by Edgar Marvin, a horrible nightmare does not stop even when the sleeper awakes--a good alien invader story with Lon Clark, Joe Julian, Gilbert Mack, John Griggs and Henry Morrell.

(Thanks to Morris Dollens, who had copies).

Bill GRIFFIS (not Griffiths as earlier reported) was a regular on the 2000 Plus shows. He furnished us the leads to Mr. Dryer, whom he calls a brilliant man. Mr. Griffis first performed on radio as Pinocchio in The Adventures of Pinocchio on KMPC in 1937. His last series on radio as a regular was in Doc Six-Gun written, coincidentally by Kinoy and Lefferts, the script-writers of Dimension X and X Minus One. He also found himself regularly in those two shows and particularly remembers the scene when, as Edward, the long-dead brother of Captain Black on Mars is Heaven (X-1) he turns into a Martain. Bill is a true-blue sci-fi fan, I'm glad to report, a life-long reader.

Recent TV appearances include Love of Life and Edge of Night (daytimers) and Ave Maria Hour and Eternal Light on radio. He was in the film Andy and appeared on broadway in Cry for Us All, Jimmy, and Oklahoma. He has been a regular on radio series like Road of Life (NBC) Believe it or not (NBC), and NBC Star Theatre. Thanks for the info, Bill.

Until Mr. Dryer responds or someone finds copies of more shows, this remains the last word on this show, 2000 Plus, the first adult SF series.

Page 9--DIMENSION X

Director Fred WEIHE (not Way) is one of the many corrections provided by Bill Redfield. Mr. Weihe was contacted and was kind enough to provide us with the following information about himself and the shows which he directed (that is, some X Minus One and most Dimension X episodes).

Mr. Weihe was employed by NBC in 1937 and two years later, at the age of 23, he began directing shows for the network; he is currently producer-director of Monitor.

Mr. Weihe told us that the rehearsals for the Dimension X shows were usually 3-4 days before airing. It would take about 4½ hours to work with the cast, get the music and sound effects arranged and prepare for the transcription. Usually the production people did not vary a Kinoy or Lefferts script except to cut a little if time required it. The writers did not take part in the proceedings usually after turning in the script.

Mr. Weihe does not consider himself an especial sci-fi fan but says "whenever I come across a Ray Bradbury story, I read it" recalling Bradbury's association with the program. Asked about his favorites from the series, Mr. Weihe replied: "I remember The Green Hills of Earth and The Veldt being good radio drama; Mars is Heaven and Universe were clever." He states that only a few actors recall the show when he bumps into them.

Page 11 -- DIMENSION X (continued)

Veteran actor Santos Ortega revealed the following information some time ago in a taped radio interview with Richard Lamparski. He started on radio in the early 1930's and played Nero Wolfe, Inspector Queen on Elery Queen, Charlie Chan (after Ed Begley), Perry Mason and Bulldog Drummond.

Wendell Holmes (in the cast of DX#2 as well as many more) and Les Damon (mentioned first in the cast of DX#3) have passed away, so X-1 star Bill Redfield has informed us.

Actor Joe DE SANTIS (not De Santos) is presently active in Hollywood.

Page 12--DIMENSION X (continued)

Add to DX4 The Castaways: The original story idea was by both Kinoy and Lefferts. The cast features Santos Ortega, Greg Morton and many, many more. This show was produced by Van Woodward and directed by Jack Kuhne (spelling?) (Thanks to copy furnished by C.B. Kalan, 3553 Chelton Road, Shaker Heights, Ohio 44120).

Add to DX5 Child's Play: The script was by George Lefferts and the cast included Leon Janney as Sam #1 and Karl Weber as Sam #2 with Patsy Campbell as the girl. (Thanks to Dr. Barry Brooks).

Add to DX9 Dr. Grimshaw's Sanitorium: The script was by George Lefferts and the show featured Karl Weber and Roger Dekoven. The show erroneously appears in some other lists as The Magnificent Hoax because of a phrase in the introduction.

Page 13--DIMENSION X (continued)

Peter KAPELL (not Cappell) was the lead actor in DX10 The Dwellers in Silence. Bill Redfield says this actor is now in Germany. Herr Kapell's accent helped him play the part of Doktor Horst on DX22 Mars is Heaven, the crippled mutant leader on DX41 Universe and the mechanical man on DX45 With Folded Hands.

DX 12 First Contact was adapted by Howard Rodman.

Les Brooks is convinced that DX13's credits were cut because of the President's Christmas message which preceded the show.

Page 13--DIMENSION X (continued)

This show, The Green Hills of Earth (DX 13) did not feature as good a lead actor, in my opinion, as the X Minus One version. However, the music is better arranged in the DX version although the execution of the songs is not even.

Barry Kroeger (not Kroger) was the spelling confirmed from the Buxton-Owens book by Miller Hahn.

Page 14--DIMENSION X (continued)

Add to DX15 Kaleidoscope: Adapted by George Lefferts, this drama of men floating in space and a woman on Earth awaiting the return of one of them was performed by Joe De Santis, Leon Janney and Joan Alexander with several others in supporting roles. (Thanks to Dave MacDonald who had the foresight to hang onto his aircheck of this show.)

Add to DX16 Knock: The cast consisted of Arnold Moss, Luis van Rooten and Joan Alexander.

Add to DX20 The Man in the Moon: Luis van Rooten and Santos Ortega starred. (Thanks to Dr. Barry Brooks).

Roger DE KOVEN (not Coven) acted in DX19 and was kind enough to respond to a questionnaire. He has been on radio since 1929 when, at the age of 20, he appeared on Story in a Song on CBS with Morton Downey, Allen Joslyn and Eleanor Phelps.

Mr. De Koven has been on Eternal Light on NBC recently and has been "very active in the theatre for several years."

Other radio experiences have been on such programs as Against the Storm (NBC), Famous Jury Trials (ABC), Gangbusters (Mut.), Counterspy (ABC), Myrt and Marge (CBS) and The Shadow (Mut.).

Mr. De Koven feels that the dramatic productions will not return to radio along the lines that existed in the 1950's and before but has fond memories of those days, "primarily of the consistency and frequency of the checks." We appreciate hearing from Mr. De Koven and wish him well in his career.

Page 15--DIMENSION X (continued)

In addition to spelling corrections of Peter Kapell (DX22) and Roger DeKoven (DX 23), please note Donald BUKA (not Bucher) in DX 23.

Add to DX21 Marionettes, Inc.: The adaptation was by George Lefferts (Thanks to Dr. Brooks).

Page 16--DIMENSION X (continued)

Note the spelling corrections of Donald Buka and Joe De Santis.

Actor John Gibson, star of DX 26, played Archie to Santos Ortega's Nero Wolfe. From the time of his first radio play in 1925 from an Oakland, Calif. station throughout his migration to New York City about 1939 (where he starred in Manhattan at Midnight), Mr. Gibson estimates his radio appearances at about 10,000. He has been recently interviewed by Ed Corcoran on a Connecticut station; his favorite role, according to Ed, was the role of the mouse George on the Chain of Command show (described on page 23 of SFP2).

Add to DX29 The Parade: The cast included Joseph Curten(sp?), Barry Kroeger and Alexander Scourby with a large (uncredited) supporting cast. (Thanks to copy furnished by C.B. Kalan, address above).

Also, delete the note following DX31 Perigi's Wonderful Dolls (that is, the use of the title Doll Shop is completely spurious--both DX and X-1 versions were properly titled Perigi's Wonderful Dolls).

Page 17-- DIMENSION X (continued)

KARL (not Carl) Weber may be the only surviving member of the cast of DX 32 for Raymond Edward Johnson, a fine actor, has retired to Vermont and Bill Redfield fears that he may have passed away. Mr. Johnson served as narrator of Tales of Tomorrow and, of course, Inner Sanctum.

Add to DX34 Report on the Barnhouse Effect: This script was prepared by Clarice A. Ross and the show featured Bill Quinn, Ed Jerome and Karl Weber. (Thanks to Dr. Brooks).

Add to DX35 Requiem: The script was by Ernest Kinoy and Rod Henrickson played the aging millionaire, D.D. Harriman, who had to die on the Moon; Bill Quinn and Owen Jordan were his rocket-men accomplices. (Thanks again to Barry Brooks).

Add to DX37 Shanghaied: The stars were John Sylvester and Bill Griffis. (Barry again).

Add to DX38 There Will Come Soft Rains and Zero Hour: The adaptations were by George Lefferts and the narrator of the first, short piece was the series announcer, Norman Rose. Denise Alexander was the precocious Mink in Zero Hour with Rita Lynn as the mother and Roger De Koven as the unsuspecting father. (Barry Brooks again!)

Page 18--DIMENSION X (continued)

Add to DX39 Time and Time Again: The radio adaptation was by Ernest Kinoy and young David Anderson starred with Joseph Curten as the father. (Thanks to C.B. Kalan's complete copy.)

Add to DX42 Untitled Story: The script was by George Lefferts and performed by George Petrie, Ann Sargeant and Bernard Lenrawl. (Thanks to Barry Brooks).

Add to DX43 The Veldt: This features Leslie Wood, Bill Quinn, Joan Alexander and Byat Anderson. (Thanks to Dave MacDonald, who telephoned this in from Seattle!)

Add to DX44 Vital Factor: This featured Raymond Edward Johnson, Luis Van Rooten and John McGovern. The script was by Howard Rodman. (Thanks to Dave MacDonald again!)

Page 19--DIMENSION X (continued)

Other actors were claimed by (or made claims to) Buxton and Owens to have been on these programs, viz. Art Carney, Jack Lemmon, Everett Sloan and Claudia Morgan. Needless to say, only Mr. Sloan's claim is understandable since he was in fact the lead in Green Hills of Earth but on the CBS Radio Workshop's version. Also one Earl Hanner, Jr. is claimed to be a writer. (Thanks to Miller Hahn for providing extracts from a book I could not afford.)

Before leaving Dimension X we must acknowledge a reply from Mr. Luis Van Rooten, who had many fine Dim X and XI roles. He has been on radio since 1932 when at the age of 25 he appeared on WTAM in Cleveland, Ohio. Over the intervening years he has appeared on Bulldog Drummond, Suspense, our science fiction shows and in his words, "practically every show from New York or Hollywood." His most recent radio appearance was on the Ave Maria Hour on Jan. 8, 1970.

Mr. Van Rooten is, unfortunately, intending to retire but his present activities include TV commercials, film dubbing and film narrating.

He was active on the NBC Theatre of the Air in the mid-1950s and even wrote one script, Disintegration, for that series. It is also from that series that he recalls his favorite role, the lead in How Love Came to Professor Gilder. Well done, Mr. Van Rooten.

Supplement, Page 6

Page 19-20--X MINUS ONE

Substitute Perigi's Wonderful Dolls for The Doll Shop, a spurious title, wherever it appears.

Page 22--X MINUS ONE (continued)

X2 And the Moon Be Still as Bright was adapted by Ernest Kinoy and John Larkin and Nelson Olmsted were featured players (Thanks to Ed Corcoran).

Add to X6 C-Chute: This was written by George Lefferts. The cast included, in addition to John Gibson, Lyle Sudrow, Stan Early, Bob Hastings, Mercer McLeod, Danny Auchal and announcer Bill McCord. (Thanks to Dr. Barry Brooks).

Page 23-- X MINUS ONE (continued)

A correction in the cast of X8 The Castaways is STAATS COTSWORTH (not Stots Cottsworth).

Actor Nelson OLMSTED (not Olmstead) in X9 The Category Inventor did a dramatic reading of suspenseful tales on an NBC program called Sleep No More.

X10 Cave of Night features Alexander Scourby and Bob Hastings (Thanks to Ed Corcoran).

X12 Child's Play was written by George Lefferts.

Page 24--X MINUS ONE (continued)

COURT (not Kurt) Benson starred in X14 The Cold Equation.

The correct title of X19 is THE DISCOVERY OF MORNIEL MATHAWAY

X20 Dr. Grimshaw's Sanitorium was adapted by George Lefferts. Delete X21 The Doll Shop entirely and see this supplement's entry for page 30 for a new entry X70A Perigi's Wonderful Dolls.

IVOR (not Igor) Francis is in the cast of X22 Double Dare.

Page 25-- X MINUS ONE (continued)

Lawson ZERBE (not Zerby) is the star of X23 Drop Dead.

It is likely (but not as yet proven) that the writer Jack Wilson credited with the script for X28 Field Study is the same person as Jack C. Wilson, who was active in ABC's Theatre Five.

X26 The Embassy was adapted by George Lefferts.

The star of X30 The Girls from Earth (as well as X45, X46, X49, X77 and several others) is MANDEL KRAMER (not Mandell Cramer), who may be seen at present acting on The Edge of Night daytime TV show

Page 26-- X MINUS ONE (continued)

The "Fred Chandler" in X31 Gray Flannel Armor is Fredericka Chandler who also played the B-girl in X85 Sea Legs and the older sister in X109 Venus is a Man's World.

X32 The Green Hills of Earth features excellent songs of folksinger Tom GLAZER (not Glaser); Tom's latest release (to my knowledge) is a kiddie record containing some very listenable Winnie the Pooh songs.

Add to X34 Hallucination Orbit: The adaptation was by Ernest Kinoy and in support of Bill Redfield were John Larkin, Vera Allen, John Moore, Teri Keane, Dick Hamilton and Hope Risman. (Thanks to Barry Brooks and Ed Corcoran with an assist from Miller Hahn.)

Add to X36 Hello, Tomorrow: John Larkin and Jan Minor starred.

X38 Hostess's star was TERI Keane, as has just been noted; she also starred on Life Can Be Beautiful and The Second Mrs. Burton.

Page 27--X MINUS ONE (continued)

A minor spelling error in X39 How-2: Anne Seymour who was the wife on The Magnificent Montague and a daal-roled star in The Story of Mary Marlih (some sort of serial, apparently). (Miller Hahn, again)

Add to X42 Jaywalker: Script was written by George Lefferts and the cast included Bob Hastings, Teri Keane, Raymond Edward Johnson, Connie Lemke and Eugene Francis. (Thanks to Dr. Brooks)

In X43 Junkyard Ed Corcoran tells us that Jack Orrison played "Batears" Brady, a fine drunk scene, and that John Larkin and Bob Hastings supported him (literally?). Barry Brooks fills out the picture by saying that Mercer McLeod and Stan Early were also in the cast and that the adaptation was by George Lefferts.

Page 29--X MINUS ONE (continued)

Add to X55 Marionettes, Inc.: This script was prepared by George Lefferts and the show starred Les Damon, Dick Hamilton, Carl Swenson, Ted Getz, Arthur Cole, Bob Hastings, Fredericka Chandler, and Ginger Jones. (Thanks to Les Brooks and Barry Brooks--no kin).

Add to X56 Mars is Heaven: The cast was composed of Wendell Holmes, Peter Kapell, Bill Zuckert, Bill Lipton, Margaret Curlen, Bill Griffis, Ken Williams, Ethel Everett and Edwin Jerome.

Thanks to Ron Hare (948 Aster Court, Sunnyvale, Calif. 94086), the following should be added to X61 The Moon is Green: Joyce Gordon, Bill Lipton and Ian Martin (with Frank Millano as the cat) performed George Lefferts' script.

Page 30--X MINUS ONE (continued)

In addition to name corrections already noted, Luis Van Rooten (X64 and X65), Donald Buka (X65) and Joe De Santis (X69), please note Larry HAYNES (not Haynes) in X67 Open Warfare.

Add to X63 Nightfall: The script was written by Ernest Kinoy and the cast included Wendell Holmes, John Larkin, Santos Ortega, Mercer McLeod, Alan Collins, Bob Hastings and Roy Fent with narration by Floyd Mack. (Thanks again to Barry Brooks).

Add to X62 The Native Problem: This script was adapted by William Welch. See interview with Mr. Welch later on this issue.

Add to X68 The Outer Limit: The script was by Ernest Kinoy and was performed by Joseph Julian, Wendell Holmes, Joe De Santis, Bob Hastings, James Dukas and Fredericka Chandler. (Thanks to Barry Brooks and Ed Corcoran).

Add to X70 The Parade: This is an exact rebroadcast of the DX29 show featuring Joseph Curten, Barry Kroeger and Alexander Scourby.

Add X70A Perigi's Wonderful Dolls : This is the same George Lefferts play (directed by Ed King) as listed as DX31. The full cast is Les Damon, Joan and Denise Alexander, Joe De Santis and Leon Janney.

Add to X75 Project Trojan: The cast was composed of Berford Hampton, Alistair Duncan, Ivor Francis, Alfred Shirley, Bill Quinn and narrator Alfred Isliff (Histler??) (Thanks to Barry Brooks and Ed Corcoran).

Page 32--X MINUS ONE (continued)

Add to X80 Requiem: Adaptation was by Ernest Kinoy and the show starred Joe De Santis, Jim Boles, John McGovern and Jack Orrison. (Thanks to Ed Corcoran).

Add to X81 Roads Must Roll: Script was by Ernest Kinoy.

Add to X82 Sam, This is You: The script was by Ernest Kinoy and Larry Haines and Pat Hosley have the leads. (Thanks to Barry Brooks)

Add to X83 Saucer of Loneliness: Elaine Ross was the star and

Supplement, Page 8

Page 32--continued

Nat Polen, Bill Keane, Jock MacGregor, Mandell Kramer and Wendell Holmes supported her performance of George Lefferts' script. (Thanks to Dr. Barry Brooks).

Page 33--X MINUS ONE (continued)

Add to X88 The Seventh Victim: Ernest Kinoy's script was performed by Lawson Zerbe, Teri Keane, Frank Maxwell, Ian Martin and Arthur Hughes under the direction of the late Ken MacGregor.

Add to X89 Shanghaied: The cast included Lyle Sudrow, Luis van Rooten, Jack Tarpley, Jack Grimes, Jim Dukas, Ross Martin, Bob Dryden, Sid Raymond and Ivor Francis.

Bernard LENRAWL (not Lenroe) was the star of X90 Shocktroop.

Add to X91 Skulking Permit: The adaptation was by Ernest Kinoy and the cast included Dick Hamilton, Wendell Holmes, Joe De Santis, Joseph Bolland, Alan Hewitt, Bill Quinn, Mandell Kramer and Ruby Dee. (Thanks to Les Brooks and Barry Brooks).

Add to X94 Something for Nothing: The script was by Ernest Kinoy and Joseph Julian, Danny Auchal, Jock MacGregor, John Gibson, Wendell Holmes, Ralph Bell and Karen Forbes constituted the cast. (Thanks to Barry Brooks and others).

Page 34--X MINUS ONE (continued)

Name corrections for X98 Surface Tension include Luis Van Rooten, Danny Auchal, Lawson Zerbe and Larry Haines.

Add to X99 Target Onez: George Lefferts did the adaptation and Joseph Bell, Frank Silvera, Dean Lyman Olmquist, Al Collins, Guy Repp and Charles Webster performed.

Add to X100 There Will Come Soft Rains: This was written by George Lefferts and read (as on Dimension X) by Norman Rose. (Confirmed by Dave MacDonald.)

Page 35--X MINUS ONE (continued)

Add to X102 Time and Time Again: The adaptation was by Ernest Kinoy and the cast included Jack Grimes, Peter Fernandez, Joe De Santis, Joseph Bell, Clark Gordon, Herm Dinken, Dick Hamilton and James Dukas. (Thanks to Barry Brooks).

Add to X103 To the Future: The script was by Ernest Kinoy.

Add to X105 Tsylvania: The script was written by George Lefferts and performed by Walter Black, David Ross, Adele Ronson and Guy Repp. (Thanks to Barry Brooks).

Add to X107 Universe: The script was by George Lefferts and was performed by Donald Buka, Peter Kapell, Bill Griffis, Abbey Lewis, Edgar Stehli, Jason Johnson, John Seymour and Ian Martin. (Thanks to Roger Hill, 1231 Grove Street #11, San Francisco Calif. 94117).

Add to X108 The Veldt: This was written by Ernest Kinoy and starred Mary Patton, Bill Quinn, David Pfeoffer, Beverley Lunsford, Charles Penman and John Larkin (Thanks to Les Brooks and Barry Brooks).

Page 36--X MINUS ONE (continued)

The final X-1 director was George Voutsas (Not Vutsas), another piece of information from BILL REDFIELD.

Mr. Redfield has been on radio since a "Junior G-Men" show on WOR in 1936; he is 43, a New York City resident and presently acts and writes for plays, TV, commercials and films.

He tells us that the script writers were usually known by the

Page 36 (continued)

actors but that they did not usually interfere with them, and that the plays were usually rehearsed and transcribed only a week or so before air time. Mr. Daniel Sutter, the principal director of X Minus One, and Mr. Redfield have worked together often for many years.

Mr. Redfield's favorite role on these programs was in X112 Wherever You May Be, which he recalls only as "the one based on 'I Married a Witch.'"

While not classifying himself as an SF fan, Mr. Redfield has "read so much" that his reading is bound to encompass this field as well. His favorite authors of imaginative fiction are Poe, Saki and Kafka. He definitely seems to have enjoyed his work on X-1 and was willing to do his bit to perpetuate its memory through SF&P.

AT LAST, ONE OF THE PRINCIPAL MYSTERIES HAS BEEN CLEARED UP: Mr. William Welch produced all of the X Minus One shows! He was never credited on this series as producer (but sometimes as writer). Mr. Welch tells us that since he chose the stories to be presented, he read SF "voraciously" and adds that he still reads it for pleasure but naturally on a much reduced scale.

Mr. Welch started at NBC in 1943, went to war and returned in 1946 where he stayed until 1960. During these years he was associated with many shows but wrote Frank Merriwell for 3 years. He was producer of the award-winning Best Plays series as well as NBC Star Theatre, Woman in Love and other dramatic series.

Between the end of the X-1 shows and his period with NBC, he was primarily concerned with documentaries, chiefly for TV, such as Wide Wide World.

Currently, Mr. Welch resides in Sherman Oaks, California where he writes for TV. He has written most of the scripts for Voyage to the Bottom of the Sea, Time Tunnel, Lost in Space and Land of the Giants.

Some of his favorite programs from DX and X-1 were Mars is Heaven, Universe and How-2. Concerning this latter, Mr. Welch confesses to "have a soft spot in my heart (and head) for How-2 which I made into a play 'How to Make a Man'. It appeared on Broadway and got me . . . bannished from New York." This last we are free to accept with a grain of salt, I suppose.

Mr. Welch says that Dimension X was dropped for budgetary reasons and adds "Both shows were on shamefully low budgets. Dimension X would be running yet on the money spent for a single filmed TV hour."

In describing the functions of the show's producer, Mr. Welch states: "The producer was responsible for the entire show-- budget, casting, script, music, effects, etc. Most of the actual work was in selecting a story, assigning an adaptor and editing the script. I conferred with the director on casting and attended each rehearsal and broadcast." His impression is that most of the broadcasts were live.

Like Mr. Weihe, Mr. Welch recalls Ray Bradbury from among the "original" writers (not adaptors). He says that Bradbury visited them in New York and "had some pleasant chats."

Asked about amusing incidents he states "How we could do all those shows without something amusing happening, I don't know. Perhaps I have developed a protective amnesia about them."

Page 37-- X MINUS ONE (continued)

An apology is due Bill Redfield--he did appear on Johnny Carson's show shortly after Frank Buxton (co-author of Radio's Golden Age) and was plugging his own book, "Letters from an Actor." He has not written concerning old radio except to me and Fred Dickey (1049 Day Road, Schenectady, New York 12303) who was kind enough to provide Redfield's address, a big break as far as this supplement is concerned.

Bert Berman's musical accompaniment in the middle of the program had nothing to do with the memorable X Minus One introduction. Ron Hare (address elsewhere) informs us that the intro was from an RCA L.P. of the early 1950's called Exploring The Unknown, a narrative by Paul Fries (a west coast actor) written by Rip Von Ronkle(?) and performed by the Robert Shaw Chorale.

However, Berman's music deserves special mention. It punctuated the show with "comments": an oboe would laugh at what an actor had said as a scene closed; a whimsical version of "Gaudeamus Igitur" would follow a scene of preparing to cheat on an exam--in fact, the student of radio production should study closely this clever use of the musical bridge. Of course, the music was standard for the most part and any one of a dozen passages could close scenes in any other melodrama or situation comedy (which are, after all, the broad classifications in which these programs fall).

As circulation fell, Galaxy made a pitch in 1956 on one program--the first 2500 of the "thousands of listeners who have shown their enthusiastic support of this program" who wrote in would receive a free copy of the magazine. They said the offer would not be repeated and indeed it was not. Of course, the magazine survives to this day but without the following it had at that time. In fact, it would be interesting (not only for X-1 material but also Tales of Tomorrow) to be able to probe through the Galaxy files of the period which are now stored at Syracuse University's library (for some unfathomable reason).

Page 42--CBS RADIO WORKSHOP

Add to the last full paragraph on the page: The cast of Report on the Weans consisted of June Foray, Byron Kane, Daws Butler, Edgar Barrier, Jay Novello, Joe Kerns, Joe De Santis and Hans Conreid. It was produced and directed by William N. Robson (later with Suspense) in Hollywood and the script of Nathan's play was by Mr. Robson and the late Fran van Hartesfeldt. (Thanks to copy supplied by Morris Dollens).

Page 43--CBS RADIO WORKSHOP (continued)

Reference to Night Ship should be deleted since this was a straight nautical tale and had no SF or horror elements in it. Similarly, Nightmare was really fantasy or so it seems from a brief review of the show.

The Enormous Radio, the tale of a lady's discovery that her radio set can tune in conversations in other apartments, is also only marginally includable.

We do not know who prepared the script for CBS' version of The Green Hills of Earth but Everett Sloan starred, Barry Kroeger narrated and Jackson Beck, Danny Auchal, Ian Martin, Louis Volkmann, and Bill Lipton completed the cast. It was produced and directed in New York by D. Engelbach. The story is quite different from the NBC version, which several of us prefer.

ADD PAGE 43A: --THE ABC RADIO WORKSHOP: THE DISCLAIMED ONE

The ABC Radio Workshop or Think is known to have produced some SF during its run. ABC has disclaimed any knowledge of a radio program by either title, so collectors are free to speculate about this. Most notable (in circulation) is a very different version of Mars is Heaven. Morton Fein and David Friedkin adapted the story in a script which featured the more poetical Bradbury ending and a more ominous beginning. The cast was Bill Hudson, Francis Urey, Monty Himmelbaum, Mary Dean Moss, Marion Richmond, Jo Ellen Chambers and Court Converse. John Eppolito and Steve Markham are credited with the production which took place in Hollywood. (Morris Dollens is attempting to contact Eppolito for further details for SFP3-if any).

Also, this series carried another performance of Arch Obolers play called The Word, concerning a couple in the Empire State Building when all mankind disappeared from the face of the Earth.

ADD PAGE 43B: --LUX RADIO THEATRE

Lux Radio Theatre featured two science fiction programs during the period, War of the Worlds (1954) and The Day the Earth Stood Still (1951?). Each of these programs was produced in conjunction with (and plugging) a major sci-fi movie of the same name.

War of the Worlds was a radio adaptation by Leonard St. Blair of the screen play based on the H.G. Wells' novel (transposed to a Los Angeles setting). The show starred Dana Andrews and Pat Crowley with a supporting cast of Les Tremaine, Herb Butterfield, Bill Bouche, Paul Fries, Ken Peters, Howard McNear, William Conrad, Robert Bailey, George Neiss, Herb Ellis and many, many more.

The Day the Earth Stood Still was an adaptation by Milton Geiger from the screen play which had been based upon the story by Harry Bates (the editor of Astounding from January, 1930-March, 1933) called Farewell to the Master, which was published in Astounding during the Golden Years of SF (October, 1940 to be specific) and reprinted in the Modern Library Giant G-31 Famous Science Fiction Stories. The story involves the landing of a flying saucer occupied by a giant robot and a man; a nervous G.I. wounds the man, who then escapes from the hospital to observe humans, incognito, while the robot stands motionless before the ship. The title is derived from a show of power by the alien--the cessation of all electrical and mechanical devices at noon on a certain day as announced. Michael Rennie, star of the picture, also appears in the radio version with Jean Peters, Paul Fries, Lamont Johnson, Herb Butterfield, Tutor Owen, Billy Gray, Edith Evanson, Todder McVey, Bill Conrad, Robert Griffin, Tom Brown, Fred Shields, Marvin Bryan, Shep Menken and others.

ADD PAGE 43C: --BRADBURY SF ON OTHER SHOWS

Ray Bradbury (see profile, page 38) was adapted on several programs from 1947-52 but two worthy of mention as straight SF are Mars is Heaven on CBS' Escape in 1950 and The Earth Men which they carried the next year. This show presents the ironical tale of an Earth expedition to Mars which is accepted as a group of demented Martians. The Martians, it seems, are able to project illusions when they go off the deep end, so, of course, that's all the rocketship is, to the Martians. Great endings! Too bad that no good copies are available but Dave MacDonald supplied one to be used by hard-core devotees only.

Pages 44-45-- EXPLORING TOMORROW

Exploring Tomorrow was a 25-minute program following five minutes of news at 8:00 P.M. on Wednesdays and Fridays. It replaced Gangbusters and Counterspy, respectively, commencing on December 11, 1957 and was in turn bumped after June 13, 1958 by The World Today.

To an electronic surge of sound the announcer began "Now, step into the incredible, amazing future...as we go "EXPLORING TOMORROW" (dramatic music)...and now here is your guide to these adventures of the mind, the editor of Astounding Science Fiction, John Campbell, Jr."

As has been noted in SFP2, Mr. Campbell's comments are delightful and are more general observations than commentary on the plot line of the story.

The producer and director was Sanford "Sandy" Marshall (present whereabouts unknown) and the series was sponsored by Ex-Lex, The Kraft Foods Company, L&M Cigarettes and The Reader's Digest.

The following material appeared in some issues of Astounding in the early part of 1958:

EXPLORING TOMORROW--The First Science Fiction radio show of science-fictioneers, by science-fictioneers, and for science-fictioneers--real science fiction, for a change! --is now being presented on Mutual Network [rest of the information has been given above-MF]

Narrated by John W. Campbell, Jr. Scripts have been done by Randall Garrett, Gordon Dickson, Robert Silverberg-- the program is 1958-model science fiction on the air--not 1930s style BEM's and ray-guns-cum-spaceships."

(The foregoing quotation thanks to Chuck Kalan, address elsewhere).

Because of the poor form of presentation in SFP 2, all information is going to be restated concerning this show, so far as disclosed to date. Several people are still digging, bless 'em, so there may be more shows and/or info later).

<u>Number in SFP 2</u>	<u>Traders' Title(s)</u>	<u>Real Title and description [unless given in SFP 2]</u>
-----	-----	<u>The Escape</u> (by John Campbell as Don A. Stuart, ASF, May, 1935).
-----	-----	<u>Look Out! Duck!</u> (by Randall Garrett as David Gordon, ASF, Sept, 1957).
-----	The Secret	<u>With All the Trappings</u> (by Randall Garrett, ASF, Nov. 1956)
5	First Men on the Moon	<u>The Moon is New</u> (by Robert Silverberg)-first published in Future #42 (April, 1959) under pseudonym David Osborne) Probably scripted first, then wrote the story. (Thanks, Morris)
13	Planet of Geniuses	<u>Genius</u> by Poul Anderson in December, 1948 ASF. (Thanks to Joanne Burger, 55 Blue Bonnet Court, Lake Jackson, Texas).

EXPLORING TOMORROW (continued)

<u>Number in SFP 2</u>	<u>Traders' Title(s)</u>	<u>Real Title and description</u>
12	Overpopulation; Solution Impossible	<u>No Way Out</u> (by Robert Silverberg, Feb., 1958, ASF; story was presented in March, 1958 & starred George Petrie and Sam Gray. (Thanks to Morris Dollens)
15	Time Traveller	<u>Meddler's Moon</u> (by George O, Smith, Sept. 1947, ASK. (Thanks to Joanne Burger).
-----	Made in Avack; Fair Fight	Based on <u>War Game</u> by Phil K. Dick, Galaxy, December 1959, reprinted now in Ace Special <u>The Preserving Machine</u> (1969). The script could have been by Rob Silverberg; it was about an earth crew returning from the planet Avack being interrogated by a psychologist from Customs; he seems disturbed about the toys they bring back...
-----	The Martian Queen	<u>Sound Decision</u> (by Randall Garrett and Robert Silverberg, Oct., 1956, ASF). A spaceliner is returning to Earth when an engine-room explosion throws it into collision course with Earth. Time is short; what to do? (Thanks to Chuck Kalan.)
-----	The Trouble with Robots	(?) A dictator surrounds himself with robot protective devices, but the trouble with robots is.....
-----	Vincent Deem--1997; The Man from the Past	Sari Childs rents a room to a strange man; his clothes seem dated; he wants to know what year it is; and when she pries into his luggage...?
-----	First Contact	<u>First Contact</u> by Murray Leinster. An interesting version of the show described under DX 12 (Thanks to John Furman, Box 132, Ballston Lake, NY).
-----	Liar	<u>Liar</u> (by Isaac Asimov, May, 41 ASF; reprinted in <u>I, Robot</u> . A telepathic robot evokes some clever comments on the consequences of such (Thanks to JF)

EXPLORING TOMORROW (continued)

<u>Number in SFP 2</u>	<u>Traders' Title(s)</u>	<u>Real Title and Description</u>
	Time Heals	Time Heals (by Poul Anderson, October, 1948 ASF). A man is frozen til a later year when he can be cured...would you believe he is unfrozen and then re-frozen? (Thanks to Michael Langer, 5846 W. Oakton St., Morton Grove Ill. 60053).

The rest of the shows are presented in SFP 2 and only the titles (informal ones) are given again here for the sake of completeness

1	The Convict
2	Country Boy
3	Desert Object; Nago; The Alien
4	Dreams
6	Flashback
7	The Gift
8	How Big is a Man?
9	The Last Doctor
10	Mimic
11	The Mutant(s)
14	Stowaway

ADD PAGE 45A: TALES OF TOMORROW: ABC's (OFFICIAL) ENTRY

After a sometimes-tinkling, sometimes-blaring musical intro (by Bobby Christian), ABC's announcer said: "Tales of Tomorrow, tales beyond human imagination...until they happen. (Music) Tales of Tomorrow, Story Number ____ (title and author)". Then, Raymond Edward Johnson would begin: "This is your host-mentor saying 'Hello' for ABC. (music)" Next his remarks would pertain to the program for that night. His closing tag-line was always: "That's it! (Title and author), thanks to (wonderful) Galaxy magazines now on the stands. Next week..."

Mr. Johnson's narration was much closer to the story than Mr. Campbell's on Exploring Tomorrow and yet was more voluminous than on any other SF program, seemingly modelled after Inner Sanctum's host (who was, of course, the same fine actor.)

The program began its run on Thursdays from 9 to 9:30 P.M. beginning on January 1, 1953, probably only for one season.

The scripts were, as Mr. Johnson said, "inspired" by the story in Galaxy; they often differed from the published version and from other adaptations.

Somehow the program moved to TV where I recall the presentation of several chilling shows like The Cocoon and a couple of robot stories, but TV SF is another line of research and any leads will be appreciated. Somewhere, there are cans of 16mm film which would be a real find...somewhere...maybe.

Good sounding recordings from this show are hard to come by; Morris Dollens and Ed Corcoran feature them in their collections but the sound is far from desirable.

The next pages contain all that's known about these shows.

1. Made to Measure.....The original story was by William Campbell Gault; it was published in Jan., 1951 Galaxy. The story is set in the 33d century; a man makes himself a perfect wife, then there are changes...and changes. The cast included Frank Barron and Don Woody prepared the script. Clark Andrews directed.
2. The Biography Project.....This is supposedly by a Dudley Bell or Dell. It is supposed to involve a camera which can take pictures in the past.
- 3x Betelgeuse Bridge.....The original story was by William Tenn in Galaxy, April, 1951. It was been reprinted in Tomorrow, the Stars (a mid-1950s anthology) and in the recent Ballantine paperback collection called The Seven Sexes. It is the wild tale of human snails who visit Earth and a P-R man who has very little time to prepare earthman to accept them--he really sells those BEMs..and the "twist" ending is excellent. The production features Lon Clark, John Gibson and John Stanley. Don Woody scripted; Clark Andrews directs.
4. The Other Now.....The original story was by Murray Leinster in Galaxy, March 1951 (reprinted in Twists in Time, Avon, 1960).
5. The Stars are the Styx.....The original was by Theodore Sturgeon, Galaxy, October 1950 (first issue) This version differs from X-1#96 considerably--characters are all reversed. The script was by Michael Squire and George Petrie is in the cast.
6. Syndrome JohnnyThe original story was by Charles Dye from Galaxy, July, 1951. The program was announced the week before as follows: "About a man who thought of life in terms of centuries and of death as something he made happen every day."
11. Martians Never Die.....The original story was by Lucius Daniel in April, 1952 Galaxy. The play involves the returning of a Martian life-form to Earth and some disastrous consequences. Leslie Woods, Leon Janney and George Petrie are in the cast. Script by Don Woody; Warren Sommerville produced and directed.
12. The Girls from Earth.....Credited (like X30) to Frank M. Robinson in Galaxy, Jan. 1952 but has no relation to the other version at all.

Supplement, Page 16

TALES OF TOMORROW (continued)

13. The Old Die Rich..... The original story was by H.L. Gold in the March, 1953 issue of the magazine he edited. The mystery is as described in X66 but in winding its way to a solution the story takes off from the X-1 script very early. John Radde, Rolly Bester and Maurice Tarplin are in the cast. George Foley produced; Michael Squire adapted; Warren Sommerville directed.

14. Morrow on Mars This is probably an original script for this series since Galaxy is not mentioned. It involves a newspaperman on Mars, a meek little scientist and some human baddies in "good ole space melodrama." George Petrie, Fran Carlin, Leon Janney are in the cast; production by Foley and direction is by Sommerville.

15. The Drop..... This story is by John Christopher and appeared in Galaxy, March, 1953. It is about a person who wanted to change the world he lived in, so he got deported to Earth.

Supplement to Page 46:

1962 was quite an SF year on Suspense, so we learn from Suspense buffs, Don Pellow, 705 East Chandler Avenue, Evansville, Indiana and John Stanley, mentioned in pages to come. A partial listing follows: The Man Who Went Back to Save Lincoln (2/11/62); The Doom Machine (3/4/62); Heads You Lose (3/11/62); You Died Last Night (4/1/62); The Second Door (z5/6/62); That Real Crazy Infinity (5/27/62); A Strange Day in May (9/9/62); and 2462.

Escape, in addition to the Ray Bradbury stories mentioned earlier, also presented The Outer Limit, quite a different version from X28 and X68, and Earth Abides, an hour play based on the George Stewart novel about a plague that wipes out all but a handful of humanity and the rebuilding of the race of Man. Escape also presented a very good version of a classic horror tale, Casting the Runes by Montague R. James.

Supplement to Page 47:

Steve Monaco (1306 Park Ave., Des Moines, IA 50315) writes that Hall of Fantasy was on Mutual and presented a show called The Sea Phantom which is a ghost tale in addition to The Man from Second Earth.

The Green Plague on Mysterious Traveller dates from about 1949 and involves the classic situation of a plant growth formula which gets out of hand with predictably disastrous consequences.

Supplement, Page 17

Supplement to Page 47

SF 68: EXCELLENCE FROM ABROAD

* My special thanks to Vern Eldridge *
* 115 So. High St., Janesville, Wisc. for *
* help in this section. *

Unlike the foregoing series, SF 68 was neither a product of the U.S. nor of the 1950's; however, its significance cannot be sufficiently emphasized. The program has demonstrated the popularity of the fiction presented; the production techniques were superb.

It begins with a few lines from the stories then a resonant voice repeating: "SF68..SF68...SF68"; a cacaphony of electronic sounds follows and the announcer states: "Bio-tex, the new soak and pre-wash powder, brings you SF 68, stories which plunge vividly into other worlds, other dimensions, other times...SF 68." Again organ tones, harsh clicks, staccato rasps, all fading into the ad for Pledge, Granpa Headache Powders or old fashioned testimonial-type ads for Bio-tex.

The work of Michael MacAbe (sp?), its producer and adaptor, the show was broadcast in South Africa in the given year on Fridays at 9:30. Casts are always anonymous but very good (except for an attempted western or southern U.S. accent in The Castaway which is poor).

The Answer

by Philip Wylie, this deals with the discovery of winged men after H-bomb tests, creatures presumably knocked out of the upper reaches by the force of the blast. It is a typically preachy Wylie product but quite interesting. The closing music is reminiscent of 2001 passages.

The Cage

by A. Bertram Chandler, this appeared in Fantasy & Science Fiction, June, 1957 and was anthologized both in The Best from F&SF (7th series) and Conklin's 12 Great Classics of SF (Gold Medal 1963). The tale involves a shipwrecked group of earth scientists who are seized after a while on an alien world and treated like animals...It's quite a clever yarn and holds the int^{er}EST WELL.

The Castaway

by Murray Leinster, it appeared in Universe, June, 1953 and was reprinted in Avon's late-fifties collection of Leinster shorts, Monsters & Such. It is a folksy account of a falling fireball, the investigation of which uncovers sleeping men and an increasingly better informed alien.

Death Dust

by Frank Harvey. This concerns a spaceship on the moon and the discovery of the death dust.

Homecoming

by Arthur Sellings; this is not the correct original title for any of his stories but it is about a man who lost his legs in a "car wreck" slowly regaining his memory. Kind of a twist ending

SF 68 (continued)

Jenny with Wings

by Kate Wilhelm; a girl goes to a doctor because she has wings and is about to be married.

Last Rites

by Charles Beaumont, this was first published in If, October, 1955 and reprinted in two Beaumont collections, The Magic Man (Fawcett 1965) and Wonder (Bantam 1958).

Quest

by Lee Harding; a man searches for something real in the overbuilt robot-run future.

Routine Exercise

by Philip E. High, this was first published in New Worlds, February, 1961. An atomic sub encounters a pterodactyl, balls of energy, spaceships....weird!

A Sound of Thunder

by Ray Bradbury, it was first published in Collier's, June 28, 1952 and republished in Planet Stories, January, 1954 and in the collections R is for Rocket and Golden Apples of the Sun. This is one of the finest American short stories of this century. It tells of a dinosaur hunt in the prehistoric past via time machine and the consequences which no one could believe. The story is masterfully presented here.

Space Cow

originally called Country Doctor by William Morrison, it was written for the Pohl-edited paperback of original sci-fi called Star SF in 1953. The story describes what happens when a gigantic space creature is landed on Earth and a local vet is asked to try to keep the sick thing alive. The dramatization is more vivid and adventure-packed than the original story.

Wanted in Surgery

by Harlan Ellison, this appeared in If, August, 1957 and was reprinted in the Pyramid collection Paingod and other Delusions. The tale concerns a time when human doctors are degraded by the medical robots; it is a thoughtful tale.

The Watchbird

this probably is the Robert Sheckley story from Galaxy, February, 1953, reprinted in the Bantam collection Notions Unlimited (1960). That tale relates to some problems posed by mechanical devices to detect crimes before they happen.

SF 68 (continued)

The following have not yet been reviewed:

Andover and the Android-- by Kate Wilhelm; this one could be Android,
Kill for Me from Science Fiction Stories,
May, 1959.

The Noon's Repose -----by John Christopher from Infinity, Apr 1957.

The Will -----by Walter M. Miller, Jr. from the February,
1954 Fantastic.

Please note that The Signals, a half-hour BBC drama about a ship receiving radio signals from the past, is often erroneously listed as an SF 68 show. It was on a series of BBC Ghost Stories.

Any suggestions for or assistance in obtaining direct contact with Mr. MacAbe would be appreciated. The South African station is not mentioned on the tapes. I would be interested to learn if MacAbe is what he seems, a mid-1950's fan turning 15 years later to a profitable pursuit based on his early interest.

Supplement to Page 48:

SOME RANDOM SF: ONE-SHOTS

Without a definite series, the presentation of SF drama might be called a "one-shot" even though it is a practice of a station or network (especially the BBC and the CBC) to have several such productions each year.

A true one-shot U.S. product was the Orson Welles special for Civil Defense called Tomorrow, which was based on the Phillip Wylie novel of the same name (Popular Library 1956). In comparing the post-atomic war effects on two sister cities, one with civil defense preparation and the other without, the story preaches a little but basically presents acceptable drama which is arguably more a political thriller than SF in its categorization.

Britain has favored serialization of long SF dramas in the 1960's. Miller Hahn (address elsewhere) wrote us about original radio scripts by Roger Dixon: The Mars Project (3½ hours) and The Möbius Twist (1½); the latter relates to a light-speed Earthship being deflected a great distance while on exploratory mission and then some space-opera after that happens.

The most monstrous of this type are Orbiter X which features a small Earth crew encountering peril-and-problems one after the other: battling for control of a space platform, battling UFOs, crash-landing on the moon and heading off-course for outer space are a few of the highlights, according to Jack Freeman, 503-3rd N.E., Swift Current Canada, and Journey into Space (or Project Luna) (6 hours)--a trip to the moon is launched when strange music of the spheres is heard [no, Lenny's not out there playing the Blue Danube for Pan Am], the captain thinks he's been there before and eventually they are drifting toward an unknown planet.

SOME RANDOM ONE-SHOTS (continued)

The traditional Journey to the Center of the Earth was done in 3 hours on the BBC and likewise War of the Worlds (a third version, faithful to the original--that is, not set in New Jersey or California). The CBC gets into the act with a 2½ hour version of The Kraken Wakes (based on John Wyndham's Out of the Deeps). Host Planet Earth is a 3½ hour British effort concerning a number of mysterious problems at a rocket base, developing into a tale of parasitic alien possession.

Mention should also be made of the British one-hour version of The Dune Lokker by J.C. May from Astounding, December, 1951 (reprinted in a 1959 anthology by Bleiler & Dikty, Imagination Unlimited). It involves the discovery of some strange glowing golden globules around a lake which May have something to do with some freak deaths by fire or lightning. The Song of Distant Earth by Arthur C. Clarke was dramatized in a half-hour script by Charles Carr starring Claire Austen and Peter Cocke. It's the story of the starship Magellen when disaster forces it to land at an old earth colony, an island on a watery planet--basically it is a love story.

Another group of one-shots emanate from certain U.S. radio stations on a more-or-less amateur basis. WTIC in Hartford produced The Night of the Auk, a beautiful one-hour piece by Arch Oboler. WBAI-FM in Pacifica, Calif. produced a half-hour version of The Skills of Xanadu, a story from Galaxy, July, 1956 by Theodore Sturgeon and a 40-minute reading of H.P. Lovecraft's "cosmic" horror poems, The Fungi from Yuggoth. Someone, sometime at Wayne State University (somewhere) has produced a fine reading of By the Waters of Babylon (by S.V. Benet), this involves the rediscovery of a great city by post-atomic-war savages.

Finally, mention must be made of the masterful presentation of an original Ray Bradbury hour script on the BBC in 1968-69 called Leviathan '99. It has some fascinating bridge-and-background music. We follow the character Ishmael, a spaceman in 2099, as he and a giant from another galaxy embark on a celestial cruiser under a captain who seeks only one thing--destruction of the giant white comet, Leviathan, which destroyed his sight and is now said to be heading for Earth. The Moby Dick tale is, I think, brilliantly paraphrased by the magical RB and executed with matching genius by the British production crew. It is a fascinating experience for Bradbury and Melville fans (and perhaps others).

QUIET PLEASE: QUITE PLEASING FANTASY

To a somber arrangement of the second movement introductory theme from Symphony in D Minor by Cesar Franck, the announcer repeated the request, Quiet, Please, twice. The regular actor was Ernest Chapel, now deceased, and a series of amazing, subtle stories were written by Wyllis Cooper, likewise now deceased. It was Cooper, we are informed by John Stanley, 1082 Grand Teton Drive, Pacifica, California 94044, who taught Arch Oboler some tricks during Cooper's post-war writing for Lights Out. Cooper wrote, for instance, the Lights Out tale, Coffin in Studio B.

I remember particularly well one rainy summer afternoon in the late forties listening to the radio, to a story of three bedridden men, one of whom had a bed near the window. All day he would entertain his ward mates with descriptions of what he could see through the window. Instead of gratitude for helping them pass the time with the continuing drama of the outside world, his action bred in them envy and one night

QUIET PLEASE (continued)

the watcher had an attack and the other two conspired to remove his medicine from his reach, knowing that one of them must get his bed if he died. The next morning when one of the plotters had achieved this goal, the nurse raised the window blind to reveal, not vistas which had been described but a plain brick wall. (This story was later adapted by the E.C. comics staff for a story in one of the crime magazines, so it is clear that it stuck in someone's memory other than my own. There was another show which sent such shivers up my spine (even on a bright Sunday afternoon) that I turned it off (at the age of 9).

The available titles are few: And Jeannie Dreams of Me (1949) is a confusing story on first listening, a good story on rehearing and some say a great story after several studious attempts to sort out the meaning and time-sequences and to appreciate the skill of the writer. It involves the listener, as well as the protagonist, in a blend of fantasy/reality which is marvelous.

Let the Lilies Consider begins with a statement by a man who has been brought in by the police for murdering his wife; they think she is planted underneath a particularly striking lily. He recounts his infatuation with the plants, her growing dislike of them and an eerie resolution of the situation. In its fantasy aspects the show falls somewhere between the ~~untitled~~ story I recalled first above and the Jeannie story.

Clarissa is a charming little tale of a student rooming with an old man and hearing laughter of a child in the house but never being allowed to see...Clarissa. The listener is captured and drawn along with the story with a facility which proclaims Mr. Cooper's genius.

The Thing on the Fourble Board (September 18, 1948) as was mentioned on page 46 of SFP 2, is a science fiction/fantasy. An oil-field worker discovers strange things on the floor of a drilling rig.

The last title, Valentine (February 13, 1949) begins with poetic reminiscences of little towns in the past, then a story unfolds of a love affair almost thwarted by a young politician's neglect of letters and it turns around a valentine. The couple is Ann and Abe... what more fitting theme for a show between Feb. 12 and Feb. 14.

I have little else to present concerning the series; it is John Stanley's favorite and his attempts at research have been thwarted. Any help which can be offered should go to him or me for sharing with the other fans of the program.

PRECAUTIONARY NOTES: More and more collectors lists are bearing programs which I believe emanated only from commercial records and the purists might take note of the following: The Captain Company (P.O. Box 5987, Grand Central Sta., NYC 10017) has LP records of the following titles (on a label like Leo or something) available for \$1.98 plus 25¢ handling. I don't believe these were ever broadcast: The Invisible Man, Journey to the Center of the Earth, Around the World in 80 Days, War of the Worlds, The First Men on the Moon, 20,000 Leagues Under the Sea, King Kong, Dinosaurs (a dramatization of Conan Doyle's The Lost World), and Flash Gordon on the Planet Mongo. However, as far as I can tell, the following were on radio once: The War of the Worlds (1938 broadcast for \$5.98); Sleep No More (Nelson Olmsted reads The Signal Man, The Mummy's Foot, What Was It, The Body Snatcher and Occurrence at Owl Creek Bridge). and Drop Dead (short episodes from Lights Out shows like The Dark, The Dentist.)

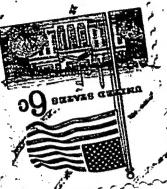
That's about all I know of which should have gone into the original magazine (SFP 2). 11/9/70--Meade Frierson III

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